MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW

An Independent American Magazine for Amateurs Interested In Recorded Music and Its Development

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Edited by

AXEL B. JOHNSON

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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General Review

THE Odeon list is headed by an excellent version of Weber's Freischütz Overture played by the Grand Symphony Orchestra under the direction of Dr. Weissmann. This is, in my opinion, the best recorded performance of this composition to date. There are two other releases by the same orchestra and conductor, a fantasy from Delibes' ballet Coppelia and Mozart's Der Entführung aus dem Serail Overture, which have not yet arrived at the Studio. The latter, however, was reviewed in the April issue from the foreign pressings. Dajos Bela and Edith Lorand are represented by some fine recordings of half-classics played in their ever-popular manner.

Henri Verbrugghen and the Minneapolis Symphony Orchestra top the Brunswick release lists with their best recording to date, a two-part version of the Csardas from Johann Strauss' Fledermaus orchestrated by Mr. Verbrugghen. There is also an excellent disk by Elisabeth Rethberg, on one side of which she sings a song by the talented but short-lived American composer, Charles Griffes; two stirring performances by John Charles Thomas (Rolling Down to Rio and Nichavo!) ; and a very fine trio disk by the Hermann Trio. There is the usual long and interesting list of dance records, with which Brunswick is almost invariably extremely successful.

Three album sets are contained in the Columbia list, beginning with a fine concert version of Petrouchka played under the direction of Strawinski himself. It is very interesting to compare this with Koussevitzky's now famous recording of the same composition. Next is a complete set of the twenty-four Chopin Preludes played by the French pianist, Robert Lortat. This morning we have just received the third album set, fifteen records comprising the complete opera Carmen. It will be reviewed in the next issue. From what I have heard of this work, it is one of the finest of the recorded operas now available. This is not in the Masterworks Series, but in what the Columbia Company designates the Columbia Operatic Series, of which it is set No. 1, indicating that we can expect more complete operas in the series. Among them will undoubtedly be the complete Traviata released last month in England and probably available here before long.

Among the outstanding celebrity records from Columbia are brilliant performances of Cimarosa's Il Matrimonio Segreto Overture by Molajoli and La Scala Orchestra, Milan; and Rossini's La Gazza Ladra Overture by Manfred Gurlitt and the Grand Symphony Orchestra, Berlin. These two records are real finds at $1.25 each. Among the other celebrity and standard disks to be mentioned are a choral record by the Sieber Chorus, folk song arrangements by the noted Kedroff Quartet, a new disk by Yelli D'Aranyi, well liked violinist, Ave Maria and Hebrew Melody played by Toscha Seidel, a magnificent duet from Aida sung by Bruna Rasa and Carlo Galeffi, and an arrangement of the España Rhapsody played by the Republican Guard Band. The Columbia popu-

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lar vocal releases are unusually fine this month, led by records of Annette Hanshaw, Willard Robison, Lee Morse, Oscar Grogan, and Ruth Etting.

The Victor Company gives us the long awaited recording of Tchaikowsky's Fourth Symphony played by the Philadelphians and Dr. Stokowski. What a difference from the old version by the Royal Albert Hall Orchestra under Sir Landon Ronald! Anyone who can possibly afford it should not miss this set. Nathaniel Shilkret gives us another album set in his concert series, this one devoted to melodies by Schubert (five records), including several songs by John McCormack. These can be highly recommended, as can the interesting release by Dr. Stock and the Chicago Symphony of a Suite by Dohnanyi recorded for the first time,—a very fine set of records. Victor also deserves credit for bringing out Gershwin's latest composition, An American in Paris, played by the Victor Symphony with George Gershwin, under the direction of Nathaniel Shilkret. This work was first performed at a New York Philharmonic-Symphony concert last December and its success has been so great that a recording is already made available, a remarkable example of promptness.

Also on the Victor list is a two-part recording of the Temple Scene from Aida by Pinza, Martinelli, and the Metropolitan Opera House Chorus and Orchestra (arriving too late for review in this issue); two popular re-recordings by Galli-Curci, two Italian songs by Gigli, a new record by the young violin virtuoso, Yehudi Menuhin, and a very fine piano record by Harold Bauer (a Bach Chorale and Chopin's A flat Impromptu). The excellent popular and dance lists are topped by the first Victor recordings made by Leo Reisman and his Hotel Brunswick Orchestra, and Maurice Chevalier of Paris, recently imported to appear in the talking movies.

There are a number of significant finds in the Victor foreign list, including noteworthy records by Zenatello (whose photograph we will publish in next month's issue), Sofia del Campo, the Continental Symphony under Coppola (Ravel's Pavanne and Five O'Clock), and the Continental Symphony under Diot (Zampa Overture). This last work is the Zampa Overture beyond a doubt, but not as Messrs. Bourdon or Molajoli would do it. We are still awaiting adequate version by these two conductors of Herold's splendid overture. From Odeon we have a fine Merry Widow fantasy by Becce's Orchestra, a Mefistofele fantasy by the Royal Italian Marine Band, and interesting releases by Richard Tauber, Edith Lorand, and Dajos Bela. The latter's tango records are particularly good. The Columbia leaders are medley waltzes by the Colonial and Columbia Concert Orchestras, Ave Maria and Largo sung by Marion Szekely of the Berlin Opera House, and the usual outstanding Irish releases. The Brunswick lists are led by Gilda Mignonette's Neapolitan songs, dances by the Banda Tafarella, and the usual extensive and interesting Spanish release.

From the New York Band Instrument Company we have received a very fine performance of Chabrier's España Rhapsody played by the Continental Symphony under Coppola—a record well worth the $2.00 it costs. Also Sir Landon Ronald's version of Tchaikowsky's Fifth Symphony, and an amazingly brilliant performance of Rossini's Semiramide Overture played by Molajoli and La Scala Orchestra. From H. Royer Smith Company we have received the long awaited re-recording of Bruckner's Seventh Symphony, splendidly performed by the Berlin Philharmonic under Horenstein (Polydor); also a sensational performance of Liszt's tone poem Mazeppa under the direction of Oscar Fried, and Rabaud's own version of his Precession Nocturne. From The Gramophone Shop we have received the following album sets: de Falla's Nights in the Gardens of Spain,—in an excellent performance, Albeniz's Iberia, Rabaud's Marouf Ballet, Brahms' Clarinet, Liza Lehmann's song cycle, In a Persian Garden, the complete Petrouchka ballet conducted by Coates, and an album of records by La Argentina the great dancer and castenet virtusoso. Most of these works are reviewed elsewhere in this issue.

In England last-month's H. M. V. releases of excerpts from Das Rhinegold and Siegfried are followed this month with two more Wagnerian albums, one of sixteen disks of representative passages from Götterdämmerung, and the other an eight-disk recording of the third act of Parsifal. Dr. Muck conducts the latter set alone. In the former the conductors are Coates, Muck, Blech, and Collingwood. The rest of the H. M. V. list consists largely of American and other re-pressings already mentioned in these pages. Among the new works are: German's Henry VIII Dances conducted by Sargent, Liszt's Venezia e Napoli Tarantella played by Frederic Lamond, Franck's Organ Finale in B flat, Op. 21, played by Guy Weitz, songs from "Now We Are Six" sung by Master Christopher Robin himself to accompaniments by the composer—H. Fraser-Simson, the finale of Der Rosenkavalier (one disk) recorded at an actual performance at the Berlin State Opera House, Leoncavallo's Mattinata and Tosi's Non t'amo piu sung by Pertile with accompaniments by La Scala and Sabajno, Purcell's Trumpet Tune and the Adagio from Bach's Toccata in C played by Stanley Roper (organ), the Madre Pietosa Vergine from La Forza del Destino sung by Dusolina Giannini with chorus, Mendelssohn's O Rest in the Lord and Landon Ronald's O Lovely Night sung by Essie Ackland.

Columbia also has an opera album on this month's lists, La Traviata, in fifteen records by La Scala principals, chorus and orchestra, Cav. Lorenzo Molajoli, Conductor. The English prose translation of the text is written by Compton MacKenzie, Editor of "The Gramophone." For orchestrals there are: Bach's Concerto for Two Violins played by Alma Rosengren-Witek and An-

ton Witek, Strawinski's Fire Bird Suite (complete in eight record sides) conducted by the composer, Weber's Invitation to the Dance played by Weingartner and the Basle Symphony Orchestra, de Falla's Three Cornered Hat dances played by Arbos and the Madrid Symphony Orchestra, and Mayerl's Sennen Cove played by the Composer and the Court Symphony Orchestra. There is a long chamber music list, drawn largely from French Columbia recordings, and including Beethoven's Quartet in A minor, Op. 132, by the Capet Quartet; Pierné's Sonata da Camera with the composer a pianist, assisted by MM. Moyse (flute) and Lopez ('Cello); Saint-Saëns Septet Op. 65, for string quintet, and piano; Mozart's Clarinet Quintet in A played by Draper and the Lener Quartet; Mozart's in B flat and Haydn's in D played by the Lenor Quartet. Stainer's Crucifixion is recorded complete in six records under the direction of Stanford Robinson, René Benedetti plays four pieces from the de Falla-Kochanski Suite Populaire Espagnole, Tertis plays his own arrangements of Schubert's Du bist die Ruh' and a Bach Adagio, a group of La Scala artists sings excerpts from La Gioconda, Mlle. Feraldy sings arias from Lakme, Muriel Brunskill sings. Harty's Sea Wreck and Liszt's King in Thule, Friedman plays Chopin's Berceuse and a Suk minuet, Nazareno de Angelis sings arias from Faust and Mefistofele, Gill Marchex plays Debussy's Golliwogg's Cake-Walk and Couperin's The Flowering Ribbon, Borgiolio sings the Pagliacci Prologue, the Weiner Schubertbund (male chorus) sings Schubert's Die Nacht and Der Tanz, Bell Baillie sings a two-part aria (Let the Bright Seraphim) from Samson et Delilah, and Beaujon, Bourdon and chorus give a two-part version of the Church Scene from Faust.

From the Parlophone Company comes Haydn's Toy Symphony conducted by Weissmann, followed by the Second Hungarian Rhapsody played by Szreter and the Berlin State Opera House Orchestra under Weissmann, Saint-Saëns' March Héroïque by the Opera-Comique Orchestra under Cloez, and harpsichord solos by Alice Ehlers—the first movement of Bach's Italian Concerto and the second movement of the fifth Brandenburg Concerto —the latter with string orchestra, flute, and violin. For vocals there are; two choruses from Bach's Mass in B minor (Sanctus; Et Incarnatus est) by the St. William's Choir of Strasbourg, Isolde's Liebestod sung by Meta Seinemeyer coupled with King Mark's Tatest du's wirklich? sung by Andresen, arias from the Barber of Seville and Mefistofele sung by Augusto Garavello, and two Resenkavalier records—one devoted to the Presentation of the Rose (Act II) and the other to the final duet, both are sung by Conchita Supervia and Ines Ferraris.

In France there is a release of the first recording of Strawinski's Fireworks, played by Pierné and the Concerts Colonne Orchestra (Odeon). Also a three-part Freishütz Overture by Cloëz for French Odeon, two Hänsel und Gretel disks played by Oskar Fried and the Berlin Philharmonic for Polydor, Scheherazade by Fried and the Berlin Philharmonic for Polydor, Debussy's Petite Suite by Ingelbrecht and the Concerts Pasdeloup Orchestra for French Odeon, the Rosamunde Overture by Max Tak and Symphony Orchestra for Pathé-Art, Mozart's G minor Symphony conducted by Richard Strauss for Polydor, Faure's Ballade for piano and orchestra played by Magda Tagliaferro and symphony orchestra under Coppola for French H. M. V., Henriette Rénie's Harp Concerto played by the composer for French Odeon, Ravel's Chanson Hébraïque and Kaddish sung by Panzera (French H. M. V.), three more of de Falla's Chanson populaires espagnoles sung by Dolores de Silvera (French Columbia), and a series of new records by Leo Slezak for Polydor, including Strauss' Traum durch die Dämmerung and Freundliche Vision, Wolf's Verborgenheit and Verschweigene Liebe, Brahm's Feldeinsamkeit and Schubert's Du bist die Ruh'.

Among the new German works are the Flying Dutchman Overture conducted by Richard Strauss and Brahm's Academic Festival Overture conducted by Julius Prüwer, and four records of Freischütz excerpts (Polydor). Homocord lists Mendelssohn's Overture, Fingals's Cave conducted by Fritz Zweig, and the Rosenkavalier Waltzes conducted by Felix Günther.

I should like to call my readers' particular attention to the self-explanatory letters from Messrs. George C. Jell and Henry S. Gerstle printed in this month's Correspondence Column. The first double-sided records seem to be a very debatable subject, not unlike the famous question, "Who won the war?" or "Who discovered America?"

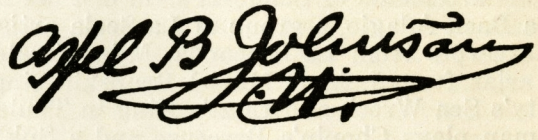
I am very glad to announce that this month's album sets from the Victor Company are available in pressings for both ordinary and automatic instruments. The practice of pressing them for automatics alone was very inconvenient for most record buyers, but the Victor Company has been very prompt in changing its policy as soon as it learned of the public's sentiment in the matter. We have official information that all sets in the future will be available in both pressings, and that as soon as possible the sets issued during the last few months in automatic pressings only will be available in the pressings for ordinary phonographs.

We have received a number of letters commenting on the interview with Mr. Arthur Judson on the subject of Musicians and the Immigration Law reprinted in our March issue from the Philadelphia Evening Public Ledger. One writer suggests that American music lovers band together to agitate for a law which will permit foreign artists to enter and to remain in this country. I agree with him that there are many cases well worthy of consideration, but we must also consider our many very fine American musicians now out of employment. On a recent trip to New York I met a friend of mine, a noted 'cellist, fifteen years in this country, having come here directly from the Leipzig Conservatory

where he was a gold medal graduate, who has been out of work almost continuously for the past two years. He declared that there were at least 1500 to 2000 musicians out of work in New York alone,—all of them excellent artists on their instruments and of sufficient ability and experience to join any of the leading orchestras in this or any other country.

Then again there are those unfortunate foreign musicians who have been lured over here by false promises by unscrupulous agents abroad. I happen to know several most pitiful cases in New York, Philadelphia, and right here in Boston. One of my very best friends has been compelled to go abroad for three months every summer for the last three years, returning on new permits in the fall for the concert season. This artist receives around $3000 for the season here, and after he has paid his living expenses in this country, his trips back and forth to Europe, and his expenses abroad, he has nothing left. Last year he had considerable sickness in his family and he came to me and expressed the fear that he would actually starve during his stay in England if he were to try to save up for his trip back in the fall. I gave him a letter to Mr. Louis Sterling, Chairman of the Board of Directors of the International Columbia Companies, and I am very happy to say that Mr. Sterling received him with open arms, and sent him to the Clerkenwell Road laboratories with a letter to the Musical Director requesting that he be given an opportunity to play for recording. He played every day during his stay in England and came back to this country able to look forward to the coming season free from financial worries, having saved up quite a little money thanks to Mr. Sterling's kind consideration.

This is only one of many cases that has come to us every season. Therefore, for both art and humanity's sake let music lovers get together to agitate for an amendment to the existing law which would permit worthy foreign artists already in this country to remain here and to become American citizens.



The Dvorak Recordings

By ROBERT DONALDSON DARRELL

THE twenty-fifth anniversary of the death of Antonin Dvorak (May 1, 1904) has not been made the occasion of any wholesale issue of recordings such as marked the observance of the recent Beethoven and Schubert centenaries. Granted that the Dvorak anniversary by no means approached the others in historical and personal significance, it offered an apt opportunity for paying a deserved homage to the great Bohemian. America as well as his native country has long reserved a warm place in its heart for him, not only in remembrance of his own stay here as head of the National Conservatory, but for the influence of the works writen here and the example his great, uncabined spirit and abhorrence of sham and showmanship set for our native musicians. Yet if the phonograph companies have not utilized this anniversary for the issue of several Dvorak compositions in recorded form, they have not denied him generous attention in the past. And as our interest in Dvorak has received fresh impetus this month, it is quite fitting that we examine our phonographic repertory of Dvorak works, in the manner in which the recorded Schubert literature was reviewed in the Schubert Centennial issue of this magazine last November.

I have stated that the phonograph companies have given Dvorak generous attention in the past,—praise which is qualified by the fact that they have frequently been more generous than discriminating. A piece like the thrice-familiar Humoresque necessarily becomes so hackneyed on account of its extreme popularity that its original light grace and pleasing lithesomeness are quite lost sight of. The piece no longer adds anything to its composer's reputation. And yet such a piece is an ideal subject for recording because its records will be heard by thousands where larger and more significant works would be heard by relatively few. And to many of the people who provide the great market for Humoresque records the piece comes as music that is fresh and new, rich with a feeling they have never found in their customary diet of popular ditties and dance music. It is not altogether safe for the musical connoisseur to sneer at the Humoresque; it has played its part in the unending process of musical education and that part has been no unworthy one.

The Humoresque, by the way, is the seventh in a series of eight "Humoresky," Op. 101, written for piano solo. It is recorded in this form, presumably in the original version, by Mark Hambourg for H. M. V. (For the order numbers of this and other records referred to see the list of Dvorak recordings printed at the end of this article.) The Humoresque has always been best known, however, in the arangement for violin and piano and in this version it has been recorded by many excellent artists. That by Mischa Elman has perhaps enjoyed first favor and not unjustly so.

Only second to the Humoresque in popularity is the fourth of the Gypsy Songs Op. 55, "Songs My Mother Taught Me." This, too, is available in a number of different arrangements and by a variety of artists. There are only two American electrical records of the song as a soprano solo available at present, those by Rosa Ponselle for Victor and Barbara Maurel for Columbia. In England there are electrical recordings by Leila Megane and Leonard Gowings. Of the acoustical recordings two are of exceptional

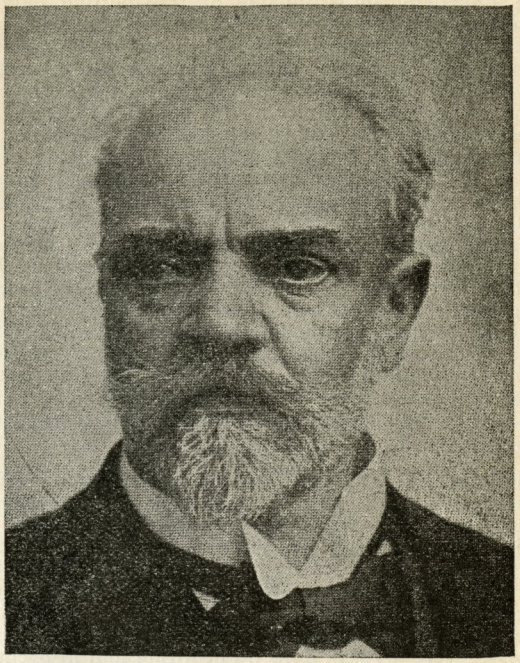
interest: those by Nellie Melba and Geraldine Farrar. "Songs My Mother Taught Me" has been recorded also by chorus (Associated Glee Clubs) and as a 'cello piece (Lauri Kennedy and Beatrice Harrison). Miss Harrison's version is of unusual interest, as it was recorded in the gardens of her British country home and is accompanied by the songs of actual nightingales.

It is rather surprising that the entire cycle of Gypsy Songs has not been recorded, for the others are by no mean inferior to the fourth, and the group as a whole makes a most effective concert work. Here is an golden opportunity for some likely recording soprano or tenor.

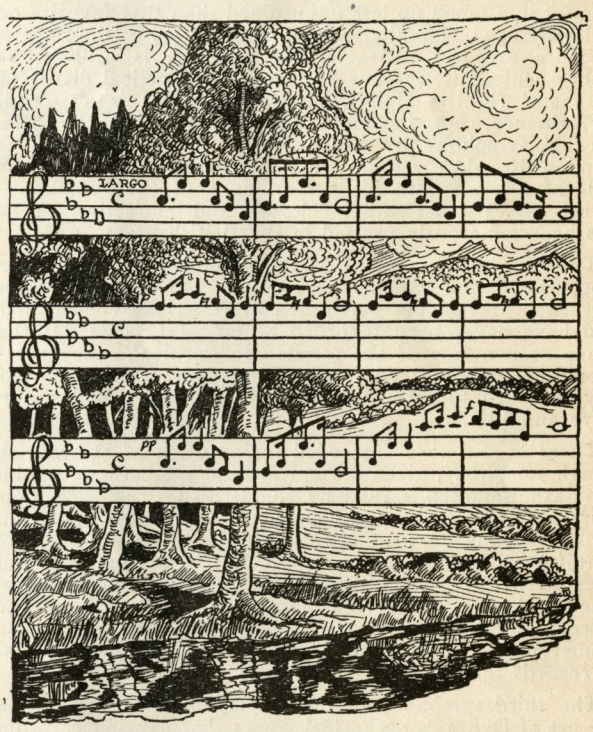
Among Dvorak's major works, one symphony has long been singled out for remarkable public favor. Does the sub-title, "From the New World," and the fact that the work was written in America and on themes of quaisi-American character account in large part for the popularity of Dvorak's fifth symphony? Or would the buoyant, gusty humor and rich songfulness of the music itself have become no less popular if the work were simply a Symphony in E minor rather than one "from the New World? The point can never be determined, but at any rate the work's popularity must be ascribed largely to a single movement—the Largo with its haunting melody for the dark and reedy English horn. This Largo has been divorced from its natural surroundings and transformed into vocal paraphrase by one of Dvorak's pupils, Mr. Williams Arms Fisher, in which form it is known as "Goin' Home," and has been sung widely in concert by Roland Hayes and others, and for records by the Everready Hour Group, Werrenrath, Chamlee, and others. The paraphrase has been further paraphrased for dance purposes, in which guise it is entitled "Sailin' On!", recorded by the Columbians and other jazz orchestras. (None of these last mentioned disks is included in the list of Dvorak recordings.)

The "New World" symphony played an important part in American phonographic history, as it was the first complete symphony to be recorded in this country by an American orchestra. Few gramophiles have forgotten the furore caused by the release of Stokowski's sensational Victor records of this work. This was one of the first major works to be made in this country by the electrical process and the power and brilliance of the recording, heightening Stokowski's impetuous and imperious performance, cast a very genuine bombshell into musical circles. Considerably before this time Columbia had issued an acoustical recording of the work by Sir Hamilton Harty and the Hallé Orchestra of Manchester, England, that won the deserved admiration of Dvorak's enthusiasts everywhere. There two versions—miles apart in conception and execution—of the same work engendered the liveliest discussion of comparative interpretations, a discussion which encouraged by the subsequent replacement of both Harty's and Stokowski's sets by re-recordings. Such discussion lends music and the hearing of music new zest and color, and recorded versions are particularly valuable in that they permit direct comparative study. It is a musical education to hear and compare these two sets of the "New World" symphony, and it throws clarifying light not only upon the work and its composer but upon the performers as well.

The regular readers of The Phonograph Monthly Review are only too familiar with the discussion over this work, but for the benefit of new readers the conclusions of the Studio staff may be summarized. Admittedly Stokowski's performance contains little or none of the authentic Dvorak flavor, but it is a magnificent piece of orchestra playing,—daring, imperious ruthless if you will but still magnificent. To me the secret of the debate over this reading and the reason why it has attracted the praise of many intelligent music lovers and the blame of others equally intelligent, is that the composition is most distinctive not for its purely musical merits (which are pleasant but slight), but for its reflection of the individuality of its composer, a naive, good-humored, and great-hearted peasant. To the cultured, aristocratic art of a Stokowski these qualities are absolutely foreign. He could never hope to recapture them in a performance; wisely he makes no attempt to do so. His "New World" symphony is as pseudo-Dvorak as Dvorak is pseudo-New World! Dvorak used themes that he thought to be in the American idiom, but his symphony remained Bohemian to the core. Stokowski may play Dvorak, but in his performance all the Dvorak evaporates,



ANTONIN DVORAK (1841-1904)



An impression of the English horn theme from the second movement (Largo) of Dvorak's Fifth Symphony, "From the New World." The artist, Mr. Robert J. Bucholz of Cleveland—a well-known gramophile—has drawn the theme against a background depicting the hills and streams of Dvorak's native Bohemia. This theme is also familiar in the vocal paraphrase, "Goin' Home," arranged by one of Dvorak's former pupils, Mr. William Arms Fisher. (Mr. Bucholz's drawing and the photograph of Dvorak appeared on the cover of The Phonograph Monthly Review for May, 1927.)

for the Philadelphian is capable of transmitting only the absolute music of the work. Consequently, those who love Dvorak for his characteristic qualities are disappointed or displeased by Stokowski's reading, while on the other hand those who have made no particular study of the Bohemian and have no particular affinity for his qualities (who share in fact Stokowski's more sophisticated outlook) find his performance of what is to them nothing more than a "Symphony in E minor" quite the most stirring and effective they have ever heard. Harty, however, knows and loves Dvorak not so much for his music as for himself. His version captures all the characteristic devil-may-care, rough, swaggering spirit of the composer. He never hesitates to interrupt the sweep of the whole for the sake of pointing a felicitous passage or rhythm which brings out the joviality or naive sentiment that mark Dvorak's character so strongly. There are many little "quirks", especially in the wood wind passages, that stir us to sympathetic chuckles and reassure us that music making need not always be as fastidious and portentious as the learned ones profess to have it.

In the "Carnival" overture Harty's performance is of the same bright colors. The bluster and blatancy of his performance have the edge even on those that Dvorak exhibits in the work itself. A joyful performance: the conductor gives the orchestra its head and away it goes! Only an occasional twitch of Harty's firm hand is needed to keep it on the track. By a miracle the orchestra finishes together (or nearly enough), leaving the listener literally breathless. Here Dvorak dons no ill-fitting and ill-becoming professional spectacles, nor does he trim his beard to conduct a respectable choral society or to devote himself to the musical emancipation of the Afro-American. No, this is the beer-drinking, somewhat rowdy, and wholly delightful Dvorak in a mood no less unbuttoned than that favorite one of Beethoven! The other recordings (Victor) of the Carnival overture are less characteristic. Stock's is brilliant but rather coarse (it was one of the early electrical disks) but Goossens' (in the Hollywood Bowl Album) is a splendid performance, not incomparable with that of the "New World" symphony by Stokowski. I have not heard Sir Landon Ronald's version of the overture, but I presume it is of a piece with his performance of the symphony—to my ears at least rather colorless and ineffective. Yet it has been generously praised in the British press.

The "Carnival" overture is the second of a set of three, Opp. 91, 92, and 93. The other two, "In der Natur" and "Othello" are seldom performed in American concert halls and have never been recorded as far as I know. If they share even a few of the merits of "Carnival," they surely should be made better known. These overtures were originally intended to form a symphonic tripytch called"Nature, Love and Life."

There is one other recorded major work of Dvorak, the fourth symphony, given a vigorous and sympathetic reading by Basil Cameron, issued by the British Brunswick Company, and soon to be given American release by the Brunswick Company here. Cameron's orchestra is not the most grateful instrument in the world, but in his hands it outdoes itself: a splendidly alert and clean-cut performance. The work itself is Dvorak and none other. Somewhat more loose-jointed than the "New World," it has the same exuberance, unsophistication, and homely sentiment. A set of records that deserves a generous welcome.

The third symphony and the symphonic variations head the list of Dvorak's orchestral works that demand recording most loudly. Even more badly needed is a complete recording of the well-known violoncello concerto, frequently played in concert, but available on records only in a two-part acoustical disk of unspecified excerpts played by Emanuel Feuermann for Parlophone.

Dvorak's chamber music has received considerable phonographic attention. The so-called "American" quartet is available in two excellent electrical versions by the London String Quartet for Columbia and the Budapest String Quartet for Victor. There is also an old and very poorly recorded Vox set of this work played by the Bohemian String Quartet of which Suk, Dvorak's pupil and son-in-law, plays second violin, and which is an authority on Dvorak's works. This organization is now recording for Polydor (quartets by Smetana and Suk), so there is a likelihood of its doing an electrical version of Dvorak's "American" and other quartets.

The Piano Quintet in A, Op. 81 (not the one composed in America) has been given a pleasing record performance by Ethel Bartlett and the Spencer Dyke String Quartet for the National Gramophonic Society. The "Dumky" Trio is recorded by the Budapest Trio for the British Brunswick Company; this trio was available phonographically only in a "combination" version made up of three Polydor disks and one from Columbia.

The works that first established Dvorak's fame were the gay, tempestuous, glowing Slavonic Dances, which appeared originally as piano duets, Op. 46, Nos. 1-8, and Op. 72, Nos. 9-16. It is not an easy matter to identify these dances correctly as the numbering has been altered considerably in some of the orchestral and other editions. Dr. Vojan gives the clue to their proper identification. In the orchestral arrangements (made by the composer) the publisher switched two numbers, making the original no. 6 the new no. 3 and vice versa. The three well-known Kriesler arrangements are drawn from the second, tenth, and sixteenth original dances respectively. On record labels, however, they are usually described as Slavonic Dances No. 1, 2, and 3, after Kreisler's numbering. To further complicate matters, the dance recorded by Frederick Stock and labelled No. 1, is in actuality No. 8.

There are four electrical orchestral recordings of Slavonic Dances: No. 8, mentioned above, in a brilliant performance by the Chicago Symphony for Victor; No. 10, in a colorless version by Dr. Weissmann for Odeon; Nos. 1 to 4, played by Sir Dan Godfrey for British Columbia; and an unspecified coupling by Dr. Blech for the German Victor Company (Electrola). The last two works have not been heard at the Studio, so I do not know whether the four dances played by Godfrey are the original first four or not, nor which dances are played by Dr. Blech. The last disk should be unusually good, for Dr. Blech is unsurpassed in such works, and the other disks in a series made at the same time are splendidly recorded (Italian Caprice, Euryanthe Overture, etc.). Several of the other dances are available in acoustical versions.

Kreisler's arrangements are out in a number of recordings. Szigeti and Seidel both have good electrical versions of the first (Columbia); Szigeti has a British Columbia record of the second, and Prihoda a Polydor electrical version; there are on electrical versions of the third. Kreisler has made acoustical versions of the first two, and Heifetz of all three (Victor Historical list). Undoubtedly these will be re-recorded before long.

Apparently none of Dvorak's larger choral works (Te Deum, The Spectre's Bride, etc.) is recorded. There are a few recorded excerpts from his operas (Rusalka, Jakobin, Dimitrij, etc.) Four of his Biblical Songs ar availabl in a highly paised recorded performance by Dame Clara Butt for British Columbia, and two others have been acoustically recorded. None of the tone poems (Dr. Wasermann, etc.) has been recorded; indeed they are seldom if ever heard in American concert halls.

There is no dearth of likely Dvorak material available for future recording, but without question the 'cello concerto should be given first choice.

Dvorak was a true "original" (for all the fact that one can trace marked derivation in his works), a refreshingly healthy and genial personality in the world of music. The phonograph has never given him his full due, but it has made many of his works available in performances that are both worthy and characteristic of him. And these recordings are to be cherished for their qualities of joviality and honest gusto—qualities that are none too common in either concert or phonographic literature.

COMING SOON!

A Smetana issue with articles by Dr. Jar E. S. Vojan and other authorities.

Dvorak's Recorded Works

Brought up to date from a list compiled by Dr. Jar. E. S. Vojan for the May 1927 issue of THE PHONOGRAPH MONTHLY REVIEW.

Works marked with an asterisk (*) are acoustically recorded. All others are electrically recorded.

ORCHESTRAL

Symphony No. 4 in G, Op. 88
Brunswick (8) Basil Cameron and Symphony Orchestra (British Brunswick 30125-8)

Symphony No. 5 in E minor, Op. 95 ("From the New World")
Columbia Masterworks 77 (10) Hamilton Harty and the Halle Orchestra
Victor Masterpieces M-1 (10) Leopold Stokowski and the Philadelphia Symphony (with a lecture record by Dr. Stokowski)
H. M. V. Album 43 (10) Landon Ronald and the Royal Albert Halle Orchestra

Carnival Overture, Op. 92
Columbia 67412-D (2) Hamilton Harty and the Halle Orchestra
Victor 6868, in Set M-40 (2) Eugene Goossens and the Hollywood Bowl Orchestra
Victor 6560 (2) Frederick Stock and the Chicago Symphony
H. M. V. D-1062 (2) Landon Ronald and the Royal Albert Hall Orchestra

Slavonic Dances, Opp. 46 and 72
Nos. 1 to 4: British Columbia L-1830-1 (4) Dan Godfrey and the London Symphony
Unspecified: Electrola (German Victor) EJ-290 (2) Leo Blech and the Berlin State Opera House Orchestra
Nos. 1 and 2: *Victor 35715 Victor Concert Orchestra (withdrawn)
Nos. 3 (orch. No. 6): *Odeon 5011 Dr. Mörike and B. S. O. (withdrawn)
No. 6 (orch. No. 3): *Brunswick 15091 Nikolai Sokoloff and the Cleveland Symphony
No. 7: *Victor 16202 Prague Military Band (withdrawn)
No. 8 (labelled No. 1): Victor 6649 Frederick Stock and the Chicago Symphony
*Odeon 5011 Dr. Mörike and the B. S. O. (withdrawn)
No. 10: Odeon 5155 Dr. Weissmann and the Grand Symphony Orchestra

CHAMBER MUSIC

Quintet in A, Op. 81
National Gramophonic Society 82-86 (9) Ethel Bartlett (piano) and the Spencer Dyke String Quartet

Quartet in F, Op. 96 ("American")
Columbia Masterworks Set 85 (6) London String Quartet
Victor Masterpieces Set M-14 (6) Budapest String Quartet
*Vox 0655-7 (6) Bohemian String Quartet
*British Vocalion K-05132-4 (6) Spencer Dyke String Quartet

Quartet in E flat, Op. 51
*Polydor 19020 Dumka and Romanza alone (2) Post String Quartet

Trio, Op. 90 ("Dumky")
British Brunswick 30120-2 (6) Budapest Trio

Bagatellen, Op. 47, Nos. 1, 2, 3, and 5
*British Vocalion D-02083 & D-02111 (4) Sammons (violin), Tertis (viola), and Hobday (piano)

Humoresque
Victor 20130 Venetian Trio

"Songs My Mother Taught Me"
*Brunswick 10175 Elshuco Trio

VIOLIN

Humoresque, Op. 101, No. 7
Victor 6836 Mischa Elman
Victor 6692 Fritz Kreisler
Columbia 9028-M Toscha Seidel
Odeon 3202 Dajos Bela
*Brunswick 50005 Max Rosen

Indian Lament (arr. Kreisler)
*Victor 6186 Fritz Kreisler
*British Columbia L-1181 Kathleen Parlow (withdrawn)
*Polydor 66058 Prihoda

Romantic Pieces—Adagio
*Polydor 62469 Adolf Busch
*British Columbia D-1471 Yovanovitch Bratza (withdrawn)

Slavonic Dances (arr. Kreisler)
No. 1, G minor: Columbia 7144-M Szigeti
Columbia 9033-M Seidel
*Victor 723 Kreisler (Historical list)
*Victor 675 Heifetz (Historical list)
No. 2, E minor: British Columbia L-1963 Szigeti
Polydor 66487 Prihoda
*Victor 6183 Kreisler (Historical list)
*Victor 6376 Heifetz (Historical list)
No. 3, G major: *Victor 6376 Heifetz (Historical list)
*Parlophone E-10440 Tossy Spiwakowsky

Slavonic Dances (other arrangements for violin)
Nos. 6 and 7: *Polydor 65979 Adolf Busch
No. 15: *Polydor 65994 Prihoda

Sonatina in G, Op. 100
Second Movement—See under "Indian Lament"
Scherzo: *Victor 17934 Natalie and Victoria Boshko (Historical list)

"Songs My Mother Taught Me" (arr. Kreisler)
Victor 727 Kreisler (Historical list)

"Tyrolean Dance"
See "Sonatina in G, Op. 100, Scherzo

Waltz in A major, No. 1
Polydor 66219 Prihoda

Waltz (unspecified; arr. Prihoda)
Polydor 62567 Prihoda

VIOLA

Slavonic Dance No. 1 (arr. Kreisler-Tertis)
British Columbia L-2004 Lionel Tertis

VIOLINCELLO

Concerto in B minor, Op. 104
Unspecified Excerpts: *Parlophone E-10482 (2) Emanuel Feuermann

"Songs My Mother Taught Me"
H. M. V. C-1595 Lauri Kennedy
H. M. V. B-2853 Beatrice Harrison (with nightingales)

PIANO

Humoresque
H. M. V. B-2685 Mark Hambourg

ORGAN

Humoresque
Victor 21250 Jesse Crawford

CHORAL

"Songs My Mother Taught Me"
Victor 20494 Associated Glee Clubs
Victor 80691 St. Olaf Quartette

VOCAL

Biblical Songs, Op. 99
Clouds and Darkness are Around About Him and **Lord Thou Art My Refuge and My Shield:** British Columbia X-335 Clara Butt
Hear My Prayer O Lord and **God is My Shepherd:** British Columbia X-336 Clara Butt
I Will Sing You Songs: *British Columbia 3987 Muriel Brunskill
By the Waters of Babylon: *Victor 68271 Janpolski (In German)

Christina's Lament
*British Vocalion X-9454 Ethel Hook

Four Songs in Folk Tone, Op. 73
No. 2, A-Mowing Stood a Lovely Maid: *Victor 87324 Emmy Destinn (In Bohemian; withdrawn)

Gypsy Songs, Op. 55
No. 1, I Chant a Hymn of Love: Columbia (Bohemian list) 67-F Otokar Marak (In Bohemian)
No. 2, Songs My Mother Taught Me:
Victor 1319 Rosa Ponselle
H. M. V. E-495 Leila Megane
Columbia 103-M Barbara Maurel
H. M. V. B-2300 Leonard Gowings
*Victor 622 Geraldine Farrar (Historical list)
*H. M. V. DB-363 Nellie Melba
*Brunswick 10116 Florence Easton
*Victor 73360 Milo Luka (In Bohemian)
*Columbia 67-F Otokar Marak (In Bohemian)

OPERATIC EXCERPTS

Dimitri—Air of Dimitri
*H. M. V. 2-82216 Karel Burian (In Bohemian)

Rusalka (Water-Nymph)
Air of Rusalka, "O Lovely Moon": *Victor 88519 Emmy Destinn (Historical list)
Air of the Prince, "O Strange Vision": H.M.V. 2-72008 Otokar Marak (In Bohemian)

The Sly Peasant—Air of the Prince
*Victor 16207 Bohumil Benoni (In Bohemian)

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(See Advertisement on Page 281)

Offenbach and Opera-Bouffe

By JAMES HADLEY

(Concluded from the last issue.)

"Fleur de Thé," produced at the New York Casino under the title of "The Pearl of Pekin", enjoyed great success, and in the Little Duke," Miss Lillian Russell shone resplendent, but "Giroflé-Girofla," in which Miss Russell also enjoyed one of her greatest triumphs, is probably the work by which Lécocq is best known in America.

The opera's delightful Overture has been recorded by the Homocord Co., on two sides of a 10½ inch record (Homocord, B729). "Gems" from "Giroflé-Girofla" are sung in English by the Victor Light Opera Co., (Victor, 31827); and a Selection is played by Pryor's Band. (Victor, 16652).

At one of the Goldman band concerts in Central Park recently, the audience had listened to an exceptionally brilliant performance of a Fantasia on melodies from Offenbach's "Grande Duchesse." My companion, an amateur musician of no ordinary attainments, turned to me as the Fantasie was concluded. "What beautiful tunes," she said. "Now if they could only be re-harmonized by Erik Satie or Stravinsky—wouldn't it be wonderful? . . . you see, as it is, they sound so sort of simple, somehow!"

I am just a little tired of hearing Offenbach patronized, so I submit the following:—

Though Offenbach is not awarded a place among the "musical mighty", he nevertheless had a keen tatural instinct, and now and then made surprising discoveries in harmony. In a work of slight texture, "Daphnis et Chloë", wherein he burlesqued the Arcadian Sheperd-world, Offenbach risked a dominant eleventh, without either introduction or conclusion—an extraordinary audacity at the time. This is a fact . . . you can find it for yourself in the score if you care to take the trouble.

It is often said that Lécocq was a far better musician than Offenbach. So he was. He had a more refined style, and was more delicate and exquisite in his effects, but he never was able to reproduce the older composer's indescribable touch —his piquant audacious gayety that sets his music as a thing apart.

As for pre-eminence in harmonic treatment, Lécocq never made use of a dominant eleventh, nor did he experiment with the chord of the ninth, which gives "Tannhäuser" and "Lohengrin" their exciting character. How precious is this thrill to those who demand above everything else in music the rapture resulting from severe shocks to the nervous system.

And when Offenbach set his mind to purely musical burlesque, how superb is the satire. The admirers of the immortal "Grande Duchesse" are legion, yet, when they whistle or hum those couplets, "Ah! que j'aime les militaires, j'aime", ("How I dote on the military"), how many of them realize that it is a musical pun on a certain rhythm in the Finale of Beethoven's "Symphony in A"?

Any music-lover who is familiar with the style of Meyerbeer's operas will laugh heartily at the inimitable burlesque in the chorus on two contrasted themes from the last act of "Les Brigands". It is not only an inimitable parody, and good music in the bargain, but it is the very Meyerbeer himself.

In "Le Corsaire Noir", Offenbach caricatures the inflated melodramatics of the familiar "Zampa" Overture, with the same unerring touch.

"La Belle Hélène abounds in the most amusing parodies on the old Italian and the Grand Opera formulas. The patriotic trio in the last act is a burlesque—and a convulsing one—of the famous Trio in "William Tell". At that time, Rossini's opera was at the height of its fame, and the daring of Offenbach in writing a parody of its music may better be imagined than described.

The rôle of critic, however, was not always to be Offenbach's privilege. Sometimes an artist had distinct ideas of her own as to what was suited to her voice, and what she cared to sing.

When Mlle. Tostée first read over the rôle of the "Grande Duchesse", all went well until she reached the exquisite romance, "Dites lui" (Say to him), in the second act. "It's pretty, certainly . . . that's the trouble; it's too pretty and too spirituelle. Somehow it doesn't fit the rest of the opera", she objected, with much truth. "Can't you find me something with more 'snap' and 'go' to it?"

Finally, Tostée sang the romance, and with much success, though she had thought, among other wicked things she had sung earlier in her career, of Diderot's song of "Six Sous", which she always insisted would have made a far more sensational effect with her audiences—which was very likely true enough.

The history of opera shows many more instances of the kind. Madame Galla-Marié was greatly dissatisfied with the entrance-song which Bizet had written in the opera of "Carmen." Se was to create the title rôle, and her wishes might not be lightly disregarded. The composer wrote others, but he failed twelve times to satisfy her. The thirteenth effort was successful, and that was an old Spanish tune which had been already used by the composer Yradier. This completely captured the diva's fancy.

Some years ago. Victor Herbert told me that "Kiss Me Again" had been his best seller for many years. It is worth noting, in passing, that Fritzi Scheff, for whom the song was written, didn't care for it at all, and wanted a new one written. It is from the 2nd act of "Mlle. Modiste." Scheff declared that the opening B-natural below the treble staff was too low for her voice. Henry Blossom, the author of the book, and Charles Dillingham, the producer, both had small use for the song, and echoed the dissatisfaction of their star.

Victor Herbert had faith in the number, and refused to alter it. In the end he won his point, and the song became one of the most famous "hits" of musical history. After many years, its popularity is as great as ever. Indeed, it bids fair to become a classic.

From time to time, we read of plans to revive these opéras-bouffes. Would there be audiences to listen to them? Would they prove to be popular? Yes, and no! Mr. Henry Hersen has written pointedly:—

"The great difficulty which English and American managers have experienced in dealing with, or transplanting Parisian opéra-bouffe has been connected with the framework or ideas of the composition. No one attempts to deny the sparkling wit and humor of such travesties as "Orphée aux Enfers", and "La Belle Hélène", but the humor was, for the most part, concerned with physical license, and usually, a compound fracture of the seventh commandment. This "motive" which runs through these stories is not one which recommends itself to Anglo-Saxon taste, and, unfortunately, it is pretty much the same on all occasions. The Grand Duchess falls in love with a stalwart soldier in her army, and begins pawing him about. In "Madame Angot", Clairette jilts a humble barber for Ange Pitou, and straightaway her friend and schoolfellow, Mlle. Lange, makes frantic and indelicate love to poor Clairette's lover. It is undeniable that these opéras-bouffes contain much admirable music, and these beautiful airs stimulated the singers to their highest efforts." Truly, Hortense Schneider, Jeanne Granier, Judie, Théo, Aimée, Jane Hading and others owe a tremendous debt to gratitude to Offenbach. Hervé, Vasseur, Lécocq and Audran. All these women sung well, were clever actresses, and possessed of great personal charm, and sometimes, of unusual beauty.

On the other hand, the debt is mutual, for operas have always flourished principally through public intrest in the women who have sung in them.

Occasionally there comes a veritable genius, like the great José Dupuis—whose comedy was unapproachable, and whose wit was keen as a rapier—but such heaven-born actors are met with but once in a life-time.

The opéra-bouffe productions of Offenbach and his follow-

ers started another movement; soon there was a great interest in America to possess the photographs of the women who had made these operas puplar in Paris. This craze reached its highest point between 1880 and 1900. What collector does not sigh at the memory of this period, famed beyond any other for its beautiful women? Apart from the stars mentioned earlier in this sketch, one remembers with especial pleasure the aristocratically beautiful Jane Hading, in "La Belle Lurette"; Mlle. L'Hery, very lovely in "La Petite Mariée; Mlle. Tusini, engaging dishabille; Mlle. Chassaing, with her enigmatic smile; Mlle Duverney, a statuesque and magnificent Venus, in the "Belle Hélène; Mlle. Baudu, superb in her peacock-embroidered robes, as Juno in "Orphée"; the disquieting Liane de Vries, star of the "Eldorado," with high hat, monocle and an unbelievable décolletage, and, my greatest favorite of them all, Mlle. Francine Décroza, in her marvelous costume copied from the famous painting, "The Black Domino." Three poses of Mlle. Décroza, by Nadar. were the last word in Parisian chic and charm—an attraction which was both elusive and provoking.

And, by the way, this describes—as well as one may in English terms—the particular and peculiar atmosphere of opéra-bouffe. The plots were extremely diverting; and, although not downright indelicate, had a certain delicate flavor of naughtiness that piqued attention.

One was never certain of what might happen next. It was the pungent flavor of forbidden fruit.

Offenbach was born a showman. He lost no opportunity to place himself before the public . . . he cared little by what means it was accomplished.

He was not blinded by his great successes, and he was never beyond taking a hint when he believed he could profit by it.

In the late 'sixties, the New York Theatre-going public flocked in crowds to Nibolo's garden, and marvelled at the multitudinous splendors of "The Black Crook"—a gigantic spectacle with endless changes of scenery, and Amazonian March, a magical transformation scene with playing fountains and illuminated palace, and gorgeously—if somewhat scantily—attired ballets on the most elaborate scale, led by those superb dancers, Mll. Bonfanti, and Rita Sangalli. Shining refulgently in this setting of fabulous brilliancy was Queen Stalacta, a mythical character impersonated by Miss Pauline Markham, one of the most beautiful women of her time.

Incidentally far from "leastly," New York was emotionally rocked to its foundations by the first tights that had ever been seen upon the Metropolitan stage.

The story of the piece involved a persecuted pair of romantic lovers, a comedian and a vivacious soubrette, and a veritable enchanted land peopled with nymphs, a fairies, elves, goblins and fantastic monsters of every imaginable variety.

Offenbach was much impressed by the enormous success of this combination of farce-comedy, light opera, romance and extravaganza, and immediately proceeded to combine opéra-bouffe with spectacular ballet-drama in his work. "Le Roi Carotte." It met with scant approval in Paris. The libretto was decidedly out of the usual Offenbach style, and the composer did not express himself freely in this unaccustomed form. Many pages of the score, however, are delightful, and wholly worthy of the illustrious name signed to them.

Asked causually if he admired Offenbach's "Roi Carotte," nearly any theatre-goer of our generation would answer promptly that he never knew there was such a work, and had never heard a note of it. There he would be wrong. For, in the third act of "Le Roi Carotte" there is a wonderfully conceived "March and Ballet of the Insects." The second dance movement is the "Valse des Papillons," and the principal theme of this Butterfly Waltz has long been used as the music for the famous "Apache" dance, first made famous by Mlle. Mistinguette and Max Derly; later on by Mlle Polaire, "the ugliest woman on earth," and with the smallest waist, which was said to be but fourteen inches around. The Americans, Maude Fulton and William Rock, gave the murderous dance in superb style.

As a matter of musical history, it might be stated that "Le Roi Carotte" was given in English at the Grand Opera House, 8th Avenue and 23rd Street, in August, 1872. The spectacular character of the piece was strongly emphasized. Mrs. John Wood, John Brougham, and Stuart Robson secured sterling dramatic values, even if less might have been admitted from the purely vocal point of view. The ballets were danced with precision and grace, and won enthusiastic approval.

Offenbach never specialized in ballet-music, as a separate form, but when he wished to do so he accomplished noteworthy things. In act 3 of his so-called "opera-féerie", "La Voyage dans La Lune," there is an enchantingly graceful "Ballet of the Snowflakes." The opening number of this dance fantaisie is the "Valse des Hirondelles Bleues," a fascinating scherzando which is in the happiest vein of the composer. It is charmingly descriptive and while listening to this music it is easy to imagine a cloudless azure sky where the swallows circle about with their little characteristic air of discreet frivolity. It has been frequently heard on the American stage, and usually, we fear, without due acknowledgement.

Offenbach produced ninety pieces in the space of twenty-five years. Such facility is fairly breath-taking. It would seem that such extraordinary productiveness implied abundance of ideas rather than originality or fastidiousness, but let us consider. . . hasty judgment is a parody of justice. For example, recall the violin solo from "Orpheus"; the Declaration of the "Grande Duchesse". . . what of these? The duet of the Gendarmes from Géneviève" is a gem of musical wit, and the Invocation to Venus and the love duet from the "Belle Hélène" glow with genuine dramatic fire. The exquisite song of Fortunio is famous the world over, and the letter-aria of "La Périchole" smiles wistfully through its tears.

The composer of such music as this may not be easily dismissed with a few patronizing phrases.

In 1876, Maurice Grau persuaded Offenbach to undertake a tour of America, the idea being that the public would pay handsomely to see the man who had set the world mad with his "champagne music." Offenbach agreed to conduct an orchestra of sixty musicians in programmes of his own composition, at Madison Square Garden, for thirty nights, at a fee of $1,000 a performance. At that time this was regarded as unheard-of extravagance upon the part of the manager. A very small man—weighing exactly ninety pounds—Offenbach was not an imposing figure. He conducted with dignity and artistic restraint. The audience was mystified, having evidently looked for something of an entirely different nature. The man did not dance about, or cut capers, like a comedian out of one of his own operas, so his auditors were frankly disappointed, and, after the first part of the programme, fully a third of the audience went home. The tour threatened to be a dismal failure. But clever Maurice Grau had conceived a plan to satisfy the public clamor for a sensational conductor, and finally Offenbach consented to conduct some gala performances of his operas, to retrieve the great loss sustained by the failure of the concert tour. Accordingly, "La Jolie Parfumeuse" was produced, with Mlle. Marie Aimée in the title role. Offenbach himself conducted, bringing out the full beauty of the score. The results were superb. The public flocked to see such an ideal combination, and the first seven performances netted $20.000. The composer was accorded a truly royal welcome, and Aimée was nearly insane with joy and the triumph of having scored heavily over her chief rival since Mme. Schneider had never been able to persuade Offenbach to conduct the orchestra for one of her own performances.

It is true that each century has its own particular characteristics and modes of expressing them—it is especially true of literature and music. Offenbach's witty, glittering and cynical operettas certainly were an accurate commentary on the period of the Second Empire in France.

But such music as this will always be entertaining, for Offenbach's melodic invention was phenomenal, and all the world loves a good tune. His music has a peculiar quality of grace and audacity and piquancy. None of his followers have caught that accent. It is not possible to hazard an opinion as to when these operettas will be heard again, but it is to be hoped that some enterprising manager will give them a trial. With the advantage of artfully transplanted libretti, and a corps of artists who can both sing and act, it seems probable that the sensation first created by these works would be duplicated in our own day.

(The End)

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50129-D 12 in. $1.00	**Jutish Medley—Parts 1 and 2.** (Danish Folk Songs collected by Evald Tang Kristensen and Percy Grainger.) (Grainger.) **Piano Solo.**	Percy Grainger
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1771-D 10 in. 75c.	**Blue Hawaii. Waltz.** **Louise.** (Theme Song from Motion Picture "Innocents of Paris.") **Fox Trot.**	Paul Whiteman and His Orchestra
1755-D 10 in. 75c.	**My Angeline.** **Coquette** (Theme Song from Motion Picture "Coquette.") **Waltzes.**	Paul Whiteman and His Orchestra
1757-D 10 in. 75c.	**Withered Roses.** **I Love to Bumpity Bump (On a Bumpy Road with You.)** **Fox Trots.**	Guy Lombardo and His Royal Canadians
1747-D 10 in. 75c.	**Some Sweet Day.** (Theme Song from Motion Picture "Children of the Ritz.") **Deep Night. Fox Trots.**	Ipana Troubadours—S. C. Lanin, Director
1751-D 10 in. 75c.	**He, She, and Me. Fox Trot.** **I'll Tell the World (You're All the World to Me.)** **Fox Trot.**	Ben Selvin and His Orch. Fred Rich and His Orchestra
1766-D 10 in. 75c.	**On with the Dance!** **My Annapolis.** (Theme Song from Motion Picture "Annapolis.") **Fox Trots.**	Paul Specht and His Orchestra
1761-D 10 in. 75c.	**Kansas City Kitty.** **I'm Wild About Horns on Automobiles That Go 'Ta-Ta-Ta-Ta.' Fox Trots.**	Harry Reser's Syncopators
1765-D 10 in. 75c.	**My Castle in Spain Is a Shack in the Lane.** **On the Alamo. Fox Trots.**	Leo Reisman and His Orch.
1767-D 10 in. 75c.	**Lady Divine.** (Theme Song from Motion Picture "The Divine Lady.") **Sweet Suzanne. Waltzes.**	The Cavaliers (Waltz Artists)
1748-D 10 in. 75c.	**Who Wouldn't Be Jealous of You?** **That's the Good Old Sunny South. Fox Trots.**	The Knickerbockers

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1741-D 10 in. 75c.	**A Night of Memories.** **Helen. Fox Trots.**	Brownagle and His Orchestra
1756-D 10 in. 75c.	**Mean to Me.** **The One That I Love Loves Me. Fox Trots.**	Ted Wallace and His Campus Boys
1742-D 10 in. 75c.	**Ploddin' Along. Fox Trot.** **Senorita. Tango.**	Anson Weeks and His Hotel Mark Hopkins Orchestra

VOCAL NUMBERS

1762-D 10 in. 75c.	**Button Up Your Overcoat.** (from "Follow Thru.") **Mean to Me. Vocals.**	Ruth Etting
1726-D 10 in. 75c.	**I Love You—I Love You—I Love You Sweetheart of All My Dreams.** **Some Sweet Day.** (Theme Song from Motion Picture "Children of the Ritz.") **Vocals.**	Art Gillham (The Whispering Pianist)
1752-D 10 in. 75c.	**Susianna.** **Main Street. Vocals.**	Lee Morse and Her Blue Grass Boys
1769-D 10 in. 75c.	**A Precious Little Thing Called Love.** (Theme Song from Motion Picture "The Shopworn Angel.") **Caressing You. Vocals.**	Oscar Grogan
1754-D 10 in. 75c.	**Lover, Come Back to Me!** (from "The New Moon.") **You Wouldn't Fool Me, Would You?** (from "Follow Thru.") **Vocals.**	Annette Hanshaw
1770-D 10 in. 75c.	**My Angeline.** **My Castle in Spain is a Shack in the Lane. Vocals.**	Frank Munn
1768-D 10 in. 75c.	**When the World Is at Rest.** **If I Had You. Vocal Duets.**	Layton and Johnstone
1764-D 10 in. 75c.	**Plucky Lindy's Lucky Day.** **(You Can't Take Away) The Things That Were Made for Love. Vocals.**	Irving Kaufman
1763-D 10 in. 75c.	**Makin' Whoopee!** (from "Whoopee.") **I'm "Ka-Razy" for You. Vocals.**	Eddie Walters
1743-D 10 in. 75c.	**Wedding Bells (Are Breaking Up That Old Gang of Mine.)** **Weary River.** (Theme Song from Motion Picture "Weary River.") **Male Quartets.**	Goodrich Silvertown Quartet
1753-D 10 in. 75c.	**The Big Rock Candy Mountains.** **Riding on the Elevated Railroad. Vocals.**	Frankie Marvin and His Guitar

IRISH RECORDS

33326-F 10 in. 75c.	**The Coulin. (Tho' the Last Glimpse of Erin.)** **Sauntree. (A Lullaby.) Violin Solos.**	James Claffy
33327-F 10 in. 75c.	**They Know Not My Heart.** **While Gazing on the Moon's Light. Bass Solos.**	Liam Mac Gairdainn
33328-F 10 in. 75c.	**The First of May. Hornpipe.** **Katie Connor. Irish Dance.**	The Four Provinces Orch.
33329-F 10 in. 75c.	**The Rights of Man. Exhibition Hornpipe.** **Old Time Waltz Medley. Waltz. Accordion and Banjo Duets.**	Flanagan Bros.
33330-F 10 in. 75c.	**The Plains of Boyle. Hornpipe. Accordion Solo.** **The Wicklow Mountains High. Vocal.**	Frank Quinn
33331-F 10 in. 75c.	**Macushla Machree.** **Colleen O'Mine. Tenor Solos.**	George O'Brien

In addition to the records listed above there are recordings in twenty-two Foreign Languages.

Adventures in Collecting

By GEORGE W. OMAN

GEORGE W. OMAN

MY FIRST intention was to write under the title of *Historical Review Number Two,* but having covered nearly all the subjects of Historical records in my first article, I decided to change the title.

After an enforced abstinence from collecting records, I find my interest and desire on this subject beginning to revive.

So many marvelous and interesting records have been released within the last two years, that it is difficult to attempt a review of them.

In the correspondence column of the March issue of THE PHONOGRAPH MONTHLY REVIEW was a letter from Shanghai, China, signed by S. E. Levy, which I found extremely interesting; also, a letter signed by Harold M. Barnes of St. John's, Michigan. The latter asks about records of Edouard de Reszke, Nordica, Maria Gay, and Gerville-Reache.

De Reszke's records were made for Columbia, and they will not re-press records after they have been dropped from the catalogue. I know of two records that he made, but I have found it impossible to obtain them. One is The Porter's Song from *Martha,* and the other Serenade from *Don Juan.* Maria Gay also made a number of records for Columbia, two of which still appear in their English Catalogue. She also made a number of records for Victor which appear in the cut-out list of Victor Red Seal Artists. Victor will send this catalogue on request, and not only will make re-pressings of any record in this catalogue, but they will re-press any records of which they have the master.

All the Nordica records (made I believe in 1909) with the exception of *Damon,* (which I think the best of them all) appear in the English Columbia Catalogue, while but one is listed in the American one.

Gerville-Reache, who possessed a marvelous contralto voice, made many Victor records, and they all appear in the cut-out catalogue. She also made a few for Columbia.

Michalowa is also represented in this catalogue by several records. Her full name is Maria Alexandrofna Michalowa. She was born in Little Russia. She made her first appearance in Charkow when quite a young girl. She then went to Petrograd for further study, where her unusually beautiful voice attracted the attention of the critics. At the close of her Conservatory studies she was engaged at the Imperial Opera House, soon becoming chief Prima Donna, a position which she held for over fifteen years. Her voice is an unusually beautiful and sympathetic one as it is represented on her records, and though they were made many years ago, they are quite pleasing to the ear. I am sure this artist never appeared outside of Russia and that all her records were made there. In the cut-out catalogue there appear a number of songs, also a number of duets with Davidow and Tugarnioff.

One of your readers in discussing the Lili Lehmann records, says "One is beguiled with the name of Lehmann in catalogues." I agree with him that her records are disappointing in many ways. I possess a few of them and the recording is very poor, the surface of the records very rough and the voice evidently not what it had once been. However, it is better to have even a ghost of the voice of this great singer than none at all.

Mr. Walsh in a letter in the February issue asks if anyone can tell him who the sonorous toned gentleman who used to "announce" the records is. I regret I cannot advise him, I have often wondered myself; I have a few old time Columbia records, in which it seems to me the same voice appears As for the "Busy Bee Talking Machine" that's a new one to me. Awfully sorry, Mr. Walsh.

The first phonograph I ever heard was in a little village in Scotland where, as a very young boy, I was staying with an aunt of mine. The owner of the one "Public House" (Saloon) evidently was badly bitten with the phonograph bug, for he was forever getting new machines and records, and each machine he got it seemed to me the horn was bigger than ever. I used to sit on the door step of the "Pub" and listen to such popular ditties as "Good Bye Dolly Gray" "Blue Bell" "Down By the River" and a lot of records by Harry Lauder.

One day my Aunt told me that next time she went to Dumfernline, she was going to get a phonograph. My joy was great, but days and weeks went by before she finally went, and late one Saturday evening she returned with the machine, a very small one, and I immediately wanted to have her play it. She declined saying the hour was too late. The next day being Sunday it was not considered proper to have music, so I had to wait until Monday evening after dinner. I can still remember my impatience as she very carefully read the directions over and over, before she finally decided to place a record on the machine, and when she did, it was by Harry Lauder singing a rather vulgar song called "There's An Auld Wife in Peebles," which ended with a remark by Mr. Lauder that very much shocked my dear old Aunt and she declined to play the rest of the records that evening. In time however we got to hear them all, and to me, they were perfectly beautiful. I wonder what I would think of them now.

In 1906 while living in Liverpool, England, there was a shop directly across from the hotel, where they had a phonograph, which it seems to me was played day and night, and if my absence from the hotel was of too great a duration my mother always knew where to find me.

I remember their playing records of a Mr. Caruso, singing in a language I did not know, and I must confess I was not at all impressed with them. But there was one record that I did like, and that was a song called "Where is my Wandering Boy Tonight" (I cover my face in shame now) and this record I heard over and over again until I learned it by heart, and went about the hotel singing it at the top of my voice, much to the distress of other people staying there, and my Mother, who threatened violence if I did not cease.

On coming to this country, I soon discovered our next door neighbor had a perfectly marvelous machine, it had two horns! and it is to be regretted, but I am afraid I very often imposed on the kind neighbor, by asking him to play "Waltz Me Around Again Willie."

Since then my interest has never ceased in the phonograph, and I can still recall the thrill I got when one day I went

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to Lyon and Healy and ordered my first Victrola. I often wonder how I came to select the records I did, that came with the machine, they were: "The Hunt in the Black Forest" a whistling record by Charles Kellogg, "In A Clock Store", Schumann-Heink singing *Stille Nacht,* and Louise Homer singing, *"Backward, Turn Backward Oh Time in Your Flight."* I cannot think of a more hodge-podge collection, can you?

However I think my taste in records has improved, at least I hope so. I have every sort of a record, numbering well over two thousand. Some of them I suppose are rubbish, but there are a few I think worth while.

Shortly after I bought my machine, I discovered that records had been made by a great many famous people, and this caught my fancy, I became an ardent catalogue fiend, and started collecting with greater zeal than my pocketbook could really stand, but it has gotten used to it, and I am still collecting.

Ansermet, conducting Diaghileff's orchestra made a number of records, and according to my recollection they were nearly all "ballet'" music. I may be mistaken however. As to recent recordings by this conductor, it has not been my good fortune to discover any.

In the March issue of THE PHONOGRAPH MONTHLY REVIEW I read with a great deal of interest an article by Mr. Ulysses J. Walsh. I, too, have found much valuable information with regard to records, in back numbers of magazines.

In Munsey's for March 1905 there appears an advertisement of the Victor Company, which lists records by Victor artists, Sousa, Pryor, José, and Sembrich. The advertisement also advised the readers that "the records are all superbly rendered in your own home" and that they had been "awarded the highest medal at St. Louis." There also appears a picture of a record by Frank C. Stanley singing *"In The Shadow of the Pyramids"* under the number 4210, and by the way, it is listed as a Monarch Record.

In Munsey's for 1907 there appears an ad, in story form, entitled "Mrs. Van Puyster's Idea," which is now very amusing, although it was not meant to be when it was written. I am going to quote from it so that the readers may fully enjoy it.

'No, that is not my idea, declared Mrs. Van Puyster, "I simply cannot tolerate anything ordinary. Not in the least. Not at All." When Mrs. Van Puyster spoke in this positive fashion, the question seemed to be settled forever. "My idea of music is the purely classical—the great masters like Wagner and Liszt and Mendelssohn and—" "But my Victor plays those composers," said Mrs. Robinson. "And Chopin and Schubert and—why all the classics. And it plays their most subtle and charming compositions." "You surprise me, said her caller, which was a great deal for Mrs. Van-Puyster to admit under any circumstances. "The only talking machines I ever heard", she went on, "played nothing but those common trashy songs and marches that people whistle on the street." "Your are fond of Chopin," said Mrs. Robinson. "Wouldn't you like to hear Mischa Elman play his Nocturne in E flat on the violin?" "You don't mean to say that your Victor plays music of that character and by such artists!" "Certainly," answered her hostess, "the maid will put on the records." As Mrs. Van Puyster listened to the strains that floated in from the music-room, the half smile of incredulity changed into a smile of satisfied delight. Then followed Schuman-Heink, Plancon, Emma Eames and Melba, finally Caruso and Scott sang the beautiful duet from *"La Forza de Destino,"* Mrs. Van Puyster's face was fairly transfigured until the last magnificent burst of melody died away. Suddenly, however she rose from her chair and asked suspiciously—"May I see this wonderful instrument with my own eyes?" "Of course", assented her entertainer. And a broad smile met Mrs. Van Puyster's apologetic countenance as she returned to her seat. "You must excuse me, my dear," she began "but I thought perhaps you were playing a little joke on me"—"I know," replied Mrs. Robinson, "You thought I had the singers concealed in the music-room. Several of my friends have made the same mistake." At the psychological moment the maid put on the "Stars and Stripes Forever," by Sousa's band. "Ah, exclaimed Mrs. Robinson, rising, "You don't care for that. "I'll take it off." "No, no!" responded Mrs. Van Puyster hastily "Don't stop it. One likes a change, you know. And you—Many people—that is—er—well honestly I enjoy it." The story goes on to tell how Mrs. Robinson played, much to Mrs. Van Puyster's enjoyment, records of, Harry MacDonough singing, *"In the Valley of Yesterday"*, Hanry Burr singing, *"Bonnie Doon"*, *"In The Shade of the Old Apple Tree"*, etc., etc., the story ends with this foot note. "The foregoing is a synopsis of a most interesting story. The complete book illustrated in colors, with art cover, will be sent on request; "The Victor Talking Machine Company."

I wonder what Mrs. Van Puyster and Mrs. Robinson would say to our present day records and machines!

In the same number of the magazine there appears an advertisement of the Columbia Phonograph, which declares that "the clear, sweet, natural tones of the Columbia records delight the ear;" "is a concord of sweet sounds"; they reproduce all the characteristic timbre and sympathetic qualities of the human voice with absolute fidelity."

Lyon and Healy of Chicago have a number of Red Seal Catalogues for 1906, in which appear the names of many artists to which I have previously referred. On one page there is a list of records by Nellie Melba, over which the word, "Cancelled" is stamped, and a foot note advising that Madame Melba was about to make some new records, as the above were not satisfactory, and did not give a true representation of her voice. They assue us that the new list of records will be quite perfect.

Madame Melba in her "Melodies and Memories" writing about her experiences in making records, says: "My first experiments in this direction were disastrous. They had come to me two years before in London, and after a great deal of persuasion and a promise that if I did not like the records they should be destroyed, I consented to sing. They arrived one day in my house in Great Cumberland Place, with many mysterious looking instruments, and after turning the house up side down, I made the records. 'Never again'! I said to myself as I listened to the scratching, screeching result. 'Don't tell me I sing like that, or I shall go away and live on a desert island out of sheer pity for the unfortunate people who have to listen to me'. The records were destroyed. She then tells how they persuaded her to try again with their greatly improved apparatus, telling her they were sure that she would be delighted. She writes, 'I did, and I, was, I was no longer ashamed of my records, I was delighted with them. I shall never forget that once after making what I believe would have been the most beautiful record, I stumbled backwards over a chair, and said 'Damn' in all too audible voice. The 'Damn' when the record was played over came out with a terrible clarity making me feel much as a sinner must on the Day of Judgment. No, singing for the Gramophone could not be described as a rest cure."

It is interesting to note that Madame Melba has made electrical records within the last two years, and they are quite interesting.

It is said that the late Maude Powell, suffered greatly from fright whenever she appeared before the recording machine, much more so than when appearing before an audience.

Mr. Walsh says, "I have seen some very old records, bearing the picture of the Victor dog but reading 'Monarch.'" I have an old Tamango record with the heading "The Gramophone and Typewriter Company Limited, For sale only in North and South America." This also has the name "Monarch" but there is no picture of the famous dog.

Pathe had, and still has, a list of great artists, including Muratore, Calve, Clement, Dupre, Gall, Ganz, Guilbert, Journet, LaSalle, Renaud, Rudenyi, Schipa, and Thibaud. The Muratore and Calve records are very good.

Sir Landon Ronald tells of securing Ben Davies as one of the early artists to make records. After much persuasion Mr. Davies agreed to make records for the same fee he would receive from a concert. When Sir Landon Ronald, returned to the office of the Gramophone Company and informed the managing editor, Mr. Barry Owen of the company, that he had secured the services of Ben Davies, Mr. Owen was highly elated, but when told of Mr. Davies' fee, he was vexed, and said "I will never go back upon one of my lieutenants, young man, but understand that this company is not to house and keep artists. You have agreed to this absurdly high fee, but please remember in the future that we never paid more than ten guineas, and that generally the artist is content to make records for the mere pleasure of hearing his voice reproduced, and we send him a machine as a present for that purpose."

Ben Davies came, made records, and in every sense of the word "made good." A few of Mr. Davies' records still appear in the English Columbia catalogue. I possess a record of John McCormack singing *"I Hear You Calling Me"* and he is accompanied on the piano by the composer. The label lists it as an "Okeh" record, but it must have been made in England years ago for some other company.

How times have changed! and what handsome rewards are reaped by the many who have made records since 1905. McCormack especially.

Many of our famous composers have made, and are still making records. Rachmaninoff is as great a composer as he is a pianist, but I am willing to wager that few who buy his records realize that they have a perfect reproduction of one of the world's most famous composers of the present day! He not only plays his own compositions, but those of Debussy, Chopin, Beethoven, etc.

We are now having records, either played by the composers themselves, or under their direction. There is Poulenc's piano record of *"Les Biches"* (Ballet) *Rondon* and *Adagietto;* also *"La Procession Nocturne"* played by a Paris Symphony Orchestra under the direction of the composer, M. Henri Rabaud. Charpentier conducts his *"Impressions of Italy."*

We have Paderewski, Grainger, Kreisler (who plays piano accompaniments to his brother Hugo's 'cello records) and Richard Strauss playing piano accompaniment to one of the Polydor artists. The Polydor catalogue also lists records by Eugene d'Albert, Franz Drdla, Paul Hindemith, and Rudolf Hindemith.

Grieg is represented by the one record in the H. M. V. Historical Catalogue but it is a very poor one and cannot be considered as representative of that famous composer, and the Gramophone Company take particular pains to call the attention of purchasers to this fact.

I recently had the good fortune to discover an old Columbia Record of Scharwenka's *"Polish Dance"* played by himself, and it is unusually well recorded, but is now out of print.

In my adventures in collecting I have found many rare records in second hand stores. One store here is Chicago always has several tables full of them, and on a Saturday afternoon, music lovers gather there to prowl over these records, hoping that among the trash they may discover something good. I once found a rare Tamango record, in fact the one I have just referred to, for the sum of ten cents. two Noridica records at twenty-five cents apiece and my Scharwenka record for forty-nine cents. I mention this because many readers interested in old historic records may like to know where to look for them. I have even found them in second-hand furniture stores.

The 1928 H. M. V. Cataloue (Historical No. 2) lists a number of famous persons who are either dead or have passed into obscurity. The late Battistini, Bernhardt, Boninsegna, (wonder what has become of her?) Calve, Clement, he of the exquisite tenor voice, Gilbert, Gregorian and Other Roman Church Music, (recorded in 1904) Joachim, Mossi (who recently toured this country) Arthur Nikisch, he of the beautiful hands, that he was rather vain about, Plancon, Saint-Saens, Ellen Terry, Tree and many others. In a Victor catalogue for May 1914, there appears the following: Ernest Badini, listed both as a Tenor and a Baritone, Eugene Cowles, Wm. F. Hooley, who, by the way, on an early record of mine announces "Rocked in the Cradle of the Deep, sung by Mr. Wm. F. Hooley," this in a tremendous voice, and I wonder if it was not Mr. Hooley, who announced the records to which Mr. Walsh refers. Joseph Cawthorn, George M. Cohan, Arthur Collins, De Wolf Hopper, Montgomery and Stone, Billy Murray, Nora Bayes, May Irwin, Elsie Janis, Blanche Ring, Frank Burbeck, Champ Clark, Rose Coghlan, Ben Greet, James Whitcomb Riley, Rosario Bourdon, as a 'cello soloist, Al Grunfeld, Himmelreich, Frank LaForge and many others. Among the Red Seal artists there appear, Bessie Abbott, Blanche Arral, DeLussan, Emma Juch, Dame Clara Butt, Janet Spencer, and Daniel Beddoe. A 1913 Columbia lists, Baklanoff, Barrere, Bisham, Bonci, Bronskaja, Cavalieri, Destinn, Dufranne, Fremstad, Freidheim, Mary Garden, Gay, Kingston, Lipkowska, Georgette LeBlanc Maeterlinck, Mardones, Nordica, Rosa Olitzka, the last named now living in retirement in Chicago. Bernice De Pasquali, whom I heard in vaudeville a week before she died, a pitiful figure, her voice gone, trying to "come back", Carolina White, Ysaye, and Zenatello.

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Victor has a catalogue containing records listed under the title of "Historical and Personal Interest" which will be sent on request by that company, and which contains a number of records, that are quite interesting, but they have appeared in the regular catalogue for some years. Some of the listings are records by Roosevelt, Taft, Wilson, King George, Queen Mary, The Prince of Wales, and King Alfonso of Spain. Writing the above reminds me that the late Emperor Franz Josef made a record of his voice as did the deposed Kaiser of Germany. Other records are piano duets by Lee and Pattison, some exquisite duets by Paul Reimers and Alma Gluck, Lambert Murphy, who also appears under the name of Raymond Dixon, Eugene Cowles, author of *"Forgotten"* singing very badly that much abused song. William Jennings Bryan gives an address on *"Immortality"* and *"The Ideal Republic"*, Edgar L. Davenport recites *Lasca,* for which I cannot see any good reason, nor in Mr. William S. Hart's recent rendition of the same. "No News or What Killed the Dog", recited by the late Nat. M. Willis, is really funny.

The Educational catalogue issued by Victor, contains a number of records that are interesting and beautiful, although not necessarily Historical. There are a number of marvelous records by Hans Barth (Piano), and four lovely boy soprano records by Master Darwin Bowen, Jr. And while speaking of boy soprano records, I hope many of the readers have enjoyed as greatly as I have that exquisite record made by Master Lough in the Temple Choir of London, "Hear My Prayer", I think it one of the loveliest ever made. I cannot find words that to me would describe the beauty of a boy soprano's voice so I shall quote Arthur Cristopher Benson, whose comment applies very appropriately to this particular record.

"It was a half-holiday, and after tea I went to the cathedral and sat in a remote corner of the nave. The service had just begun. The nave was dimly lighted, but an upward radiance gushed behind the screen and the tall organ and lit up the vaulted roof with a tranquil glory.

Soon the Psalms began, and at the sound of the clear voices of the choir, which seemed to swim on the melodious thunder of the organ, my spirit leapt into peace as a man drowning in a stormy sea is drawn into a boat that comes to rescue him. The dreariness of my heart thawed and melted into peace and calm.

Then came the solemn murmer of a lesson, the *Magnificat.* sung to a setting—again and again as by a thoughtful tenderness—of which I know and love every note; and here my heart seemed to climb into a quiet rest; the lesson began, like the voice of a spirit; and then *Nunc Dimittis,* which spoke of the beautiful rest that remaineth.

Then the quiet monotone of prayer, and then, as though to complete my happiness, Mendelssohn's *Hear My Prayer.* It is the fashion, I believe, for some musicians, to speak contemptuously of this anthem, to say that it is over luscious. I only know that it brings all Heaven about me, and reconciles the sadness of the world with the peace of God.

A boy's perfect treble, that sweetest of all created sounds, because so unconscious of its pathos and beauty—floating on the top of the music and singing as an Angel might sing among the stars of Heaven—came to my thirsty spirit like a draught of clear spring water. I left the Cathedral as a cdipple dipped in the healing well.

While music is in the world, God abides among us. Ever since the days that David soothed Saul by his sweet harp and artless song, music has thus beguiled the heaviness of the spirit."

Probably a number of record buyers have overlooked the records made by John Barrymore, giving his interpretation of Hamlet's Soliloquy (*Now I am Alone*) and a scene from Henry VI, *Gloucester's Soliloquy.* Here is one of the finest records of this nature to which I have ever had the pleasure of listening. It is "crammed" with atmosphere. Barrymore gives you the impression that he is Hamlet, and Gloucester, pouring out their hearts, rather than John Barrymore "reciting pieces". Every syllable comes out clearly and distinctly, perhaps a little too strongly, where Mr. Shakespeare is inclined to use rather broad language.

Another record of interest is by Julia Arthur. Why this great actress' voice was wasted on the subject recorded (no disrespect is meant, either) I cannot understand, but it does give us something by which to remember.

In a previous article I told of some new recordings by Mary Garden. A close friend of Miss Garden, advises me that she did make the records, but through an accident at Camden, the masters were destroyed. There were some songs by Rachmaninoff, and it is to be regretted we were not permitted to have these records. Whether Miss Garden will make others, she did not divulge to me, but it is to be hoped she does.

Before closing this article, which I hope will be of some interest to those who read these pages, I should like to say a word or two about some of the recent recordings that I have found a great deal of pleasure in. Bauer playing Beethoven's *Sonata Appassionata,* the *Petrouchka Suite* by the Boston Symphony Orchestra, Casals and Cortot in the *"Seven Variations on a Theme"* of Mozart-Beethoven, also the *Schubert Trio,* with Casals, Cortot and Thibaud, Chaliapin's recent record in English, and of course the records by our own Chicago Symphony Orchestra, numbers 6649, 6648, 6651, 6650, 6648, and 6649 which were all recorded in Orchestra Hall, while Tschaikowsky's *Symphony Pathetique* was recorded in the Goodman Theatre, and I think superior in the effect than those recorded in Orchestra Hall. Marcel Dupre's version of Ceaser Franck's *"Piece Heroique",* The Hollywood Bowl Orchestra records, I think well nigh perfect, there is the effect of the full orchestra, without the echo and without that crowded mass of tone one ges in some of the other studio recorded orchestral records. Pâderewski's new records I think are very beautiful and I enjoy them very much, and last of all De Pachmann's recent record of a Chopin Nocturne.

If I can be of assistance to any of the readers of THE PHONOGRAPH MONTHLY REVIEW, in giving information on historic records, I shall be only too happy to be called upon.

Phonographic Echoes

A PHONOGRAPH LISTENING MARATHON

A contest to determine the "World's Champion Long Distance Phonograph Listener" has just been held under the direction of Mr. Nelson Bell, the energetic manager of The Music Box, a phonograph shop in Cambridge, Mass. This new invention in the way of marathons aroused great interest among several thousand Harvard students and was given considerable publicity in the public press, but we fear that the results will be greeted with a contemptuous sneer by most dyed-in-the-wool phonograph enthusiasts. For the winner, one Frank Smith of Cambridge, had to go only twelve and one half hours before his opponent acknowledged defeat. And many a modest reader of this magazine has done as well as that, without preparation or publicity, on many a week end when several new album sets were added to his library or a shipment of imported records arrived from New York or Philadelphia!

A large advertisement in the Harvard newspaper, "The Crimson", first informed the world that a phonograph listening contest was about to materialize. Two public spirited students, spurred on by the promise of fame and generous prizes, volunteered as contestants, but the University frowned severely. One of the students was so unfortunate as to be on probation and consequently under a regulation that forbade him to take part in any public spectacle. And as the Dean correctly pointed out, "A phonograph listening contest in the windows of a music shop would be the most public spectacle since the Yale game."

However, non-college substitutes were procured and promptly at three o'clock on the afternoon of April 18th, Leo Reisman, of dance music fame, and Miss Gretchen Myers, representing the Victor Company, waved the banners that started the marathon. The contestants sat in easy chairs, playing portable phonographs. The selections played seemed to be mostly of lighter fare, but the twelve-inch disks were preferred, as they necessitated less frequent changing. The

marathon was enlivened around midnight by moving via truck to the Egyptian Room of the Hotel Brunswick where Leo Reisman was holding a party celebrating the release of his first Victor records. In between the numbers contributed by Helen Kane, Tom Waring and other Victor artists, the marathoners appeared for a moment to the great delight of those present in person and through the medium of the radio. Still playing, the contestants were taken back to The Music Box where at 3.30 the next morning one listener gave up and the prize went to Mr. Frank Smith.

The plan is not copyright. Dealers and enthusiastic amateurs are at liberty to make an attempt to break the present record for "long distance phonograph listening."

Space limitations in this issue make it necessary to postpone a number of "Echoes" until next month. Among them are photographs and notes on Giovanni Zenatello (the great Otello), and Guy Lombardo of dance music fame.

Correspondence

The Editor does not accpet any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, *47 Hampstead Road, Jamaica Plain, Boston, Mass.*

OLD AND NEW PIANO RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In reply to Mr. W. E. Dancy's inquiry in your April issue, Joseffy never recorded for the phonograph insofar as is generally known. It is barely possible that he made some private recordings, but it is more likely that he was one of those who cherished an incorrigible antipathy to the phonograph, feeling that it would not do him justice. Even today, and despite the perfection of modern piano recording, one of the greatest of all living pianists. Artur Schnabel of Berlin, is lost to the phonograph on account of a similar antipathy. However, it would seem that considerable pressure is brought to bear upon Herr Schnabel and it is possible that his admirers may persuade him to reconsider his decision never to record. Schnabel's performances of the Beethoven sonatas is incomparable according to many discriminating critics; it would be an irreparable loss to music if he should not be represented in recorded literature.

Mr. Dancy's suggestion that the recording companies may possess matrices of works that have never been released is a stimulating one and is likely to have more than a kernel of truth. Many more recordings are made, of course, than are actually released, and in the case of artists of historic significance the small mechanical flaws than might have prevented the commercial issue of a record would not destroy its interest for collectors. Perhaps the companies might be persuaded to issue a list of such works of which they would issue special white-label pressings. The cost would undoubtedly be considerable, but for some specialists this would be no obstacle.

Oftentimes an artist makes a number of recordings of a particular piece before one suitable for release is obtained. I have seen several different white-label disks of a single piece among which the artist had to choose the best version. There might be instances when the special issue of one of the second choice versions would be worth while, especially if the regular release was no longer available.

However, all this is of merely historic interest. As "A Musical Progressive" says, "today and tomorrow should claim our first interest." There is much in the present and future to attract the attention of those interested in piano records. For example, a correspondent to the April issue of "The Gramophone" bewails the absence of Schumann's "Etudes symphoniques" and Franck's "Prelude Chorale and Fugue" from the recorded repertory. If he followed American events more closely he would know than the Schumann work was lately released by Columbia (together with the Schumann G minor Sonata, both played by Grainger), and that the Franck work was issued privately over a year ago by the Chicago Gramophone Society. The same correspondent expresses laudable regrets over the fact that such concertos as those by Schumann and Grieg have been issued in more than one version, while as yet the Rachmaninoff Second Concerto is unrecorded in complete electrical form. An Editor's Note is authority that this work is to be issued "very shortly." If so, it will be an occasion for genuine rejoicing, for this work is, without doubt one if not the most attractive of all piano concertos.

Of recent piano releases the most significant, it seems to me, are the series by the admirable Brailowsky for Polydor, Harriet Cohen's set of the first nine preludes and fugues from "Das Wohltempirte Clavier" for English Columbia, the complete Chopin etudes by Bachaus for Victor, two albums of Chopin nocturnes by Godowsky for English Columbia, and Moiseivítch's H. M. V. coupling of Medtner's Concerto in E minor and Prokofieff's Suggestion Diabolique, Op. 4, No. 4. (By the way, it is strange that neither of these last two composers have not recorded. Both are excellent pianists and have made many fine reproducing piano rolls.)

All piano record enthusiasts should derive pleasure from the excellent showing the Chopin Ballades and the Brahms B minor Piano Concerto made in the "Big Works Competition" conducted by "The Gramophone." Surely we shall not have to wait much longer for these works to appear in adequate recordings.

Detroit, Michigan H. M.

THE SMETANA TRIO

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Kindly express my thanks to the reviewer for his splendid lines on Smetana's Trio, page 245.

This composition is a real elegy. Smetana himself wrote to his friend Jos. Srb on February 10, 1879: "The Trio was written in memory of my beloved child Bedrishka who enraptured us by her unusual talent for music, but who was torn from us by the inexorable Death, only 4 and a half years of age." In Smetana's notes we find that she was born on January 7, 1851. She began to play piano, being only 3 years of age. She used to sit at her father's side and attentively listen to him play. Her favorite composer was Chopin. She had blond hair and beautifully blue eyes. She died of scarlet fever, September 6, 1855. The Trio was written in Prague, September-November 1855, first performance was at a chamber music soirée, December 3, 1855, in Prague. (Played by Smetana, Ant. Bennewitz, later director of the Prague Conservatory of Music, and John Goltermann).

Chicago, Illinois DR. JAR E. S. VOJAN

THE FIRST DOUBLE-FACED RECORDS

Editor's Note: We have been kindly furnished with a statement from Mr. George C. Jell of the Masterworks Division of the Columbia Phonograph Company regarding the first double-faced records to appear in this country. With his usual fairness, Mr. Gerstle, whose letter on page 241 of our April issue brought up this subject, has also written us acknowledging Mr. Jell's correction of his original statement. The two letters follow:

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I must take issue with some of the statements in Mr. Henry S. Gerstle's letter appearing in the correspondence column of THE PHONOGRAPH MONTHLY REVIEW for April.

The Columbia Phonograph Company issued the first catalogue of double-faced discs appearing in this country. This was in the late summer of 1908. Approximately 600 double-

disc records, coupled from titles formerly appearing in the Columbia single-faced disc catalogue, were at that time put on the market. No double-faced records other than Columbia appeared for some weeks or months after that.

No double-faced records were issued in 1906. There were, however, a few (probably less than a dozen in all) issued by Columbia during the closing months of 1904 or at the beginning of 1905 .

New York City, N. Y. GEORGE C. JELL
Masterworks Division, Columbia Phonograph Co.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have had a letter from my friend Mr. George C. Jell of the Columbia Phonograph Co. in which he corrects my statement that their double faced records were introduced in quantity only after Victor had introduced them. He states that a catalogue of 600 of these, made up of titles formerly appearing in the single faced catalogue, appeared in the late summer of 1908. So it seems that Columbia has the priority there, as Victor did not issue any until the following winter.

An omission of a line in printing my last letter makes the reference to Giannini rather unintelligible. It should read as follows: "The style of playing of his band was something new to discs, and created a sensation. I had some of his own tenor solos, including 'Violets' ", etc.

Let nobody think that I am a retrogressive. I do not own, and have no desire to own, any of the old records which I have written about. In my collection of three hundred odd records there are not more than a half dozen which were made before 1925. I have written about the old records merely to furnish those interested with a few facts and to clear up a few points of doubt. How anyone can get any pleasure listening to them today is beyond my comprehension, and I fully agree with Mr. Harrolds and D. H. D.

New York City, N. Y. HENRY S. GERSTLE

VICTOR PRESSINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Please ignore my previous letter in a vein similar to that of Messrs. F. V. D. C. and Wannemacher regarding the Victor Company's policy of pressing their masterpiece album sets for automatic instruments only. I am delighted to see by the special release of Stokowski's interesting recording of Tchaikowsky's Symphony No. 4 that the Victor Company has reverted to its former practice of pressing album sets for both regular automatic instruments. I am sure that all customers will share my pleasure over this highly desirable step.

New York City, N. Y. J. A. BURKE

IN THE SAME VEIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Having written to you several weeks ago expressing my disapproval of the Victor policy of issuing its album sets in pressing records for automatic victrolas only, it is only fair that I should hasten to write you again immediately on learning that this unpopular policy has now been abandoned.

Engaging a Victor representative in conversation yesterday I was informed that the Victor Company, having learned that this policy was almost unaminously condemned by purchasers of their records, had decided to issue all album sets in the future both in the ordinary pressings and in those for automatic victrolas. Not only this, but the sets issued in the last month or two in automatic pressings will be made available in the ordinary pressing just as soon as possible.

Despite the lateness of the date I sincerely hope that you may be able to find room for publication of this letter in your May issue in fairness to the Victor Company and for the reassurance of your readers who have been looking forward to the early abandonment of the practice of issuing automatic pressings only.

Ardmore, Penna. PHILADELPHIAN

Editor's Note: Please refer to the General Review, page 255, for editorial comment on the Victor Company's prompt and commendable observance of public opinion on this matter.

SOME DEBATABLE POINTS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

This being my first appearance in your columns, there are a number of matters I wish to get off my mind.

I have noticed that between America and European recordings of symphonic works there is a great difference in the delicate nuances and shadings captured by the recording apparatus, with the advantage all on the European side. In other words, there is a greater degree of contrast between *fortissimos* and *pianissimos* in foreign recordings. As a specific instance I cite Coppola's French H. M. V. and Goossens' Victor-Hollywood Bowl versions of de Falla's Fire Dance. There are shadings in the former which are entirely absent in the latter, and yet I heard Goossens play this piece in the Bowl last summer, and know that he can and does bring them out in concert. The same lack of shading is noticeable in many other American recordings. Dr. Britzius, in your issue of January, 1928, called attention to the fact that in the Stokowski Brahms First there is a lack of dynamic range, the volume ranging "from *mf* to *f* with an occasional *p*, and yet the score is chuck full of *p's* and *pp's.*" He is also inclined to believe it is the fault of the recording rather than of the conductor.

To your readers who may be interested in "concert jazz." I would recommend the H. M. V. records, by Jack Hylton and his Orchestra, of two pieces (evidently from a suite) by Eric Coates—"The Selfish Giant" (C-1253) and "The Three Bears" (C-1309). These, especially the first-mentioned, are much more interesting than the short things of Brother Grofé, such as "Three Shades of Blue" and "Mississippi." And the Hylton orchestra is fully up to the standard of the Whiteman organization.

For the past year I have been living in California, and have heard the Los Angeles Philharmonic Orchestra many times, both under their own conductor Georg Schnéevoight and under various guest conductors, including Coates and Goossens, in the Hollywood Bowl. It has always been my impression that this was an orchestra second to none I have ever heard, either on records or in actual performances. Leopold Stokowski said practically the same thing when he conducted the orchestra in a single program this year, which I had the good fortune to hear. He never had a finer, more responsive group to work with. Schnéevoight himself is a fine conductor and I have the greatest admiration for everything I have heard him do. The Victor people are passing up a good bet by not engaging him and his orchestra to record a Sibelius symphony and perhaps some other modern works. The brass choir in this organization is as fine as any, even the Boston and Philadelphia orchestra. Unfortunately, their Hollywood Bowl records do not represent them adequately.

For other works to be recorded in the near future I suggest the Mahler Fifth Symphony, a Bruckner Symphony, and Bloch's "American" rhapsody.

In closing this too-long communication, may I offer two suggestions with regard to the magazine: First, a renewal of your early policy of indicating, in your reviews, the cuts in orchestra recordings, especially those in major works. For instance, there is an extensive cut in the third movement of the Victor Scheherezade, which is otherwise complete, and there are sizeable deletions in the final movement of both Stock's and Mengelberg's Tchaikowsky Fifth sets. Incidentally, since they had another record side at their disposal, why did not Columbia give it to us complete? The cut, for me, spoils an otherwise perfect work. I might also mention here that in the Columbia-Whiteman Gershwin piano concerto, the first movement is complete, there is a short cut in the second (occurring between parts 4 and 5), and the last movement is badly hacked up to make it fit one record side.

My other suggestion is more competent proof-reading in the magazine, as sometimes the absurd errors that creep in alter the meaning—I recall, for instance, a substitution of "now" for "not." Otherwise the Review is quite above reproach and I find it indispensable.

Since writing the above, I have to my astonishment discovered, on purchasing a second set of the Gershwin concerto to send to a friend, that the last movement (part 6) is issued in two versions, one of which is, in my opinion, infinitely superior to the other. I suggest that owners and prospective purchasers of this set play Part 6 and listen for the xylophone. If this instrument is not present, they are listening to the inferior version. It sounds as though the xylophone-less record had been made as a trial recording, for the instrumentation differs in other respects as well. Finding the orchestration was not effective, Mr. Grofé revised it and the orchestra re-played it (and with more zest than in the other

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Fire Bird: (Suite) Strawinsky. Parts I to VI. Victor Records 6773-6775. List price, $6. LEOPOLD STOKOWSKI and the PHILADELPHIA SYMPHONY ORCHESTRA.

Sonata in A Major: Fauré. Parts I to VI. Victor Records 8086-8088. List price, $7.50. THIBAUD-CORTOT.

Rhapsody in Blue: Gershwin. Parts I and II. Victor Record 35822. List price, $1.25. PAUL WHITEMAN AND HIS CONCERT ORCHESTRA.

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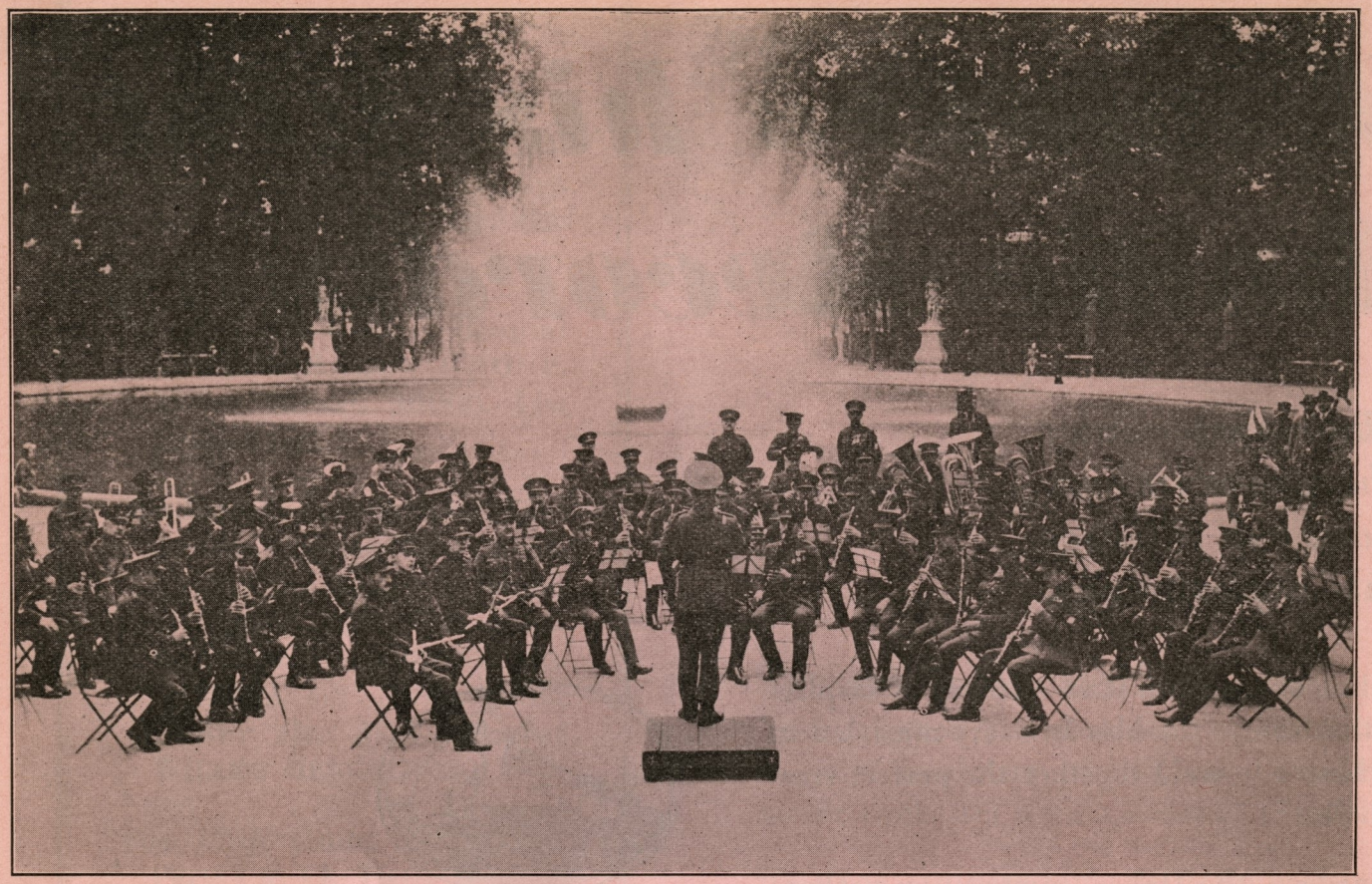

THE BAND OF THE ROYAL BELGIAN GUARDS

Captain Arthur Prevost, Conductor

(Exclusive French H.M.V.-Victor Artists)

:::

The Royal Belgian Guards Band is one of the finest European organizations of its kind. Its current American tour has achieved remarkable success. The first record by this crack concert-band was released in the Victor Company's special New Year's list: Victor 35950 Moussorsky: Khowantchina—Dances of The Persian Slaves, and Franck: Offertory for Midnight Mass. Other recordings will undoubtedly be issued later.

one). (This is merely my guess.) Incidentally, the xylophone is used in the original arrangement for symphony orchestra.

Could someone ferret out the real reason for this discrepancy between the two versions, and for the releasing of both?

Winnetka, Illinois R. F. M.

CONCERT JAZZ ALBUMS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have been much interested in the current Victor series of concert jazz records culminating in Gershwin's "An American in Paris" announced for release on April 26th. There are now enough of these works to make a very respectable album for adding to the Victor "Concert Series"; Gershwin's "Rhapsody" and "American in Paris," the "$15,000 Prize Record," Grofé's "Metropolis," "Mississippi" and "Three Shades of Blue." These are the leading works, but the Herbert "Serenades" (although not concert jazz), and Whiteman's Ol' Man River and Washboard Blues (the latter one of his finest performances) might be considered. Although Whiteman is no longer recording for Victor, Shilkret's superb performance of Griselle's and Bloom's prize-winning pieces demonstrates he is easily Whiteman's superior. How about Shilkret's own "New York Suite" and other compositions? Or Loeffler's "Clowns," which might be played by Leo Reisman himself (for whom it was written) now that he has been announced to record for Victor.

Shilkret's concert series album-sets interest me mightily, both in themselves and in the possibilities for future issues. Perhaps the Herbert and Foster albums will soon be followed by sets devoted to the best liked pieces of MacDowell. And why not one by Gershwin also? Besides one or two of the larger works, there should be a representative selection of his most famous songs beginning with "Swanee" and "A Stairway to Paradise" and working up through the hits from "Song of the Flame," "Oh, Kay," "Funny Face," "Strike Up the Band," etc., to be performed under Shilkret's direction by the Victor Salon Group and Concert Orchestra with the composer playing the piano. Such a set would be sure to score an enormous success.

Floral Park, N. Y. R. A.

THE BRANDENBURG CONCERTOS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The most astounding phonographic news of the year is unquestionably the announcement of the issue of a complete set of Bach's six Brandenburg Concertos by the British Brunswick Company. Beside this the glad tidings of Stokowski's Tchaikowsky Fourth, the Fonotipia Pines of Rome, etc., is insignificant indeed. Surely your Washington reader who suggested awards for phonographic merit would agree that nothing less than the Nobel prize would be adequate for the British Brunswick Company for this superb achievement, equal if not superior to the first acoustic issue of Beethoven's nine symphonies by Parlophone-Odeon and their first electrical issue of Columbia.

The American Brunswick Company will certainly take advantage of its wonderful opportunity of releasing this great set in this country without delay. The success of their Rachmaninoff Second Symphony should be slight indeed compared with that that will greet the Brandenburg Concertos.

The concertos are frequently heard in concert, especially in Philadelphia, where they are among Stokowski's finest achievments, but the more popular ones are usually featured at the expense of the others. There were acoustic records of the favorite No. 3 from both H. M. V. and Polydor some years back, but they were pretty poor even by old standards. There have been rumors of Stokowski's having done the second, but as yet there has been no word of its release. In any case the complete Brunswick set will appeal to everyone interested in the best music, especially as it is done by such fine musicians as Gieseking, Anthony Bernard, Leon Goossens, and Rudolph Dolmetsch.

Now how about complete albums of the B minor Mass and St. Matthew Passion? And when is Stokowski going to record his great orchestration of the Passacaglia? Stock's recording of the B minor suite was a real and delightful surprise. The one in D major used to be available on black label records (acoustic). Without doubt it will soon be re-recorded.

Lancaster, Penna. SERASTIAN

A BENEDICT MISCELLANY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Permit me to commend you on your April issue, which I found to be most interesting. Your correspondence column was even better than usual and some points were raised upon which I would like to offer a few comments.

I was waiting for the storm of protest over the new method of pressing Victor records for automatic machines and I would like to add my voice to the chorus. The case against it could not have been better stated than by F. V. D. C. I also purchased the Brahms No. 3 and I feel that as great as is the music on these discs, so great is it a nuisance to run constantly from my phonograph to the next room where the album is reclining upon the only table within reach. I don't mind it so much with one set, but I expect to buy a lot of them. If, as Mr. Wannemacher states, the Victor people told him that the new method meets with favor, they probably meant that it met the approval of automatic owners. Otherwise, they merely were taking him for a sleigh ride. I think it is an imposition, because in England, where they ask less money for the same records, they are pressing the album sets both ways, the automatic set having different catalogue numbers. Is there any good reason why we in this country, with our greater purchasing power, should be treated in this fashion? Perhaps some folks may think we are making a mountain out of a molehill, but is it not pertinent to ask why, at this late date, when we are spending more and more on expensive album sets, we are suddenly subjected to annoyance of this kind when the only ones to benefit are the small handfull of owners of automatic machines? And to think that we have been dreaming of longer playing records, to relieve us of the constant changing of record sides! I trust that the Victor Company will pay attention to our request.

Mr. Harrolds started something when he took a slap at the collectors of historic and obsolete records and I admire his courage. I am of a sympathetic nature and would never wish to throw cold water upon anyone's enthusiasm. Therefore, I hope I hurt nobody's feetings when I say that the space taken up by the collecting gentry could better be used for up-to-the-minute matters of interest to the majority, who are living in the ever changing present and to whom the mere announcement of the issue of the Bruckner No. 7, El Amor Brujo, Mazeppa and the Brandenburg Concertos means much more than the discovery by one person of a dead and buried record of an ancient opera singer. It is only too true that the big kick in having some records of that type is the feeling that the owner is living in the past with a historic personage. The music can be bought in an up-to-date version, perhaps by an artist inferior in quality, but in a recording which is not an offence to the ear. I would not give a nickel for a record by Jennie Lind, but I get all het up when I read that Leopold Stokowski has perpetrated another tour de force.

"A Record Buyer" of Chicago has a most interesting list to offer. I am certain that quite a few of the numbers will be recorded. As to the more unhackneyed items, he must be patient. "A Student" of Boston is not the first to ask for Delius' Sea Drift. In England there is a constant demand for it and no doubt it will have early attention in that country. We cannot have too much of that master's music on records. No matter what our wishes may be with regard to possible recordings, no one will deny that the output for the past six months has been something remarkable, not only for quantity, but also for quality. I specially wish to call attention to Columbia's advertisement in your April number, announcing El Amor Brujo, Schumann's 4th Symphony and the great Smetana Trio. Could one wish for a more varied selection for fine rarely given masterpieces? Hats off to Columbia, who has not given us an automatic machine, but continues to offer each month more goodies on records which do not offend the car by scratching. One hundred and eight album sets in about four years is something to be proud of. I think the Nobel Prize is finding its way into the wrong hands.

I was about to give up hope for Brunswick, since they appear to have been resting on their laurels since bringing out the great Rachmaninoff set, but announcement of the Dvorak No. 4 has revived in me the expectation of good things in the future. If Brunswick still is affiliated with Polydor, why is it that they have not issued any records of that concern, inasmuch as their later products have received almost extravagant praise? In this way we could have Brunswick's

7th Symphony which would be gobbled up by the same folks who hailed the Rachmaninoff recording. The Brandenburg Concertos should be given early issue here. They are too important to delay.

It made me glad to read your admiration for the Stock recording of the Bach B Minor Suite. That is the kind of stuff we want in greater abundance. Bach is beginning to come into his own, especially as regards organ works, and now is the time to issue his orchestral suites and concertos. Was it not good to read that Harriet Cohen has recorded, on six discs, the first nine preludes and fugues of the Well Tempered Clavier? This has been highly praised in the Gramophone and lovers of Bach's piano music will, I am sure, look forward to buying it if our good friend Columbia will gratify our desire and releases it soon.

May your campaign for greater circulation exceed your fondest expectation and bring your magazine into the smallest town and the smallest store. It is just what the gramophiles need. With best wishes, I remain,

New York, N. Y. EMIL V. BENEDICT

DE FALLA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The remarkable attention given to de Falla during the last year or so is one of the mysteries of recorded music. Fortunately it is a mystery that no one will object to, for de Falla is now generally accepted as the premier Spanish composer and his principal works have become familiar and honored features of every leading orchestra's repertory.

The British Edison Bell Company really deserves the credit for the flood of de Falla releases for until its memorable issue of the Three-Cornered Hat dances, de Falla was represented only by a number of records of his Jota and Danse Espagnole, plus one remarkable but little known disk by the Modern Chamber Orchestra (English Vocalion) of the Fire Dance and Pantomime from El amor brujo.

Now, beside the Defosse Edison Bell set of the vivacious dances from the Three-Cornered Hat, there are excellent versions by Malcolm Sargent (Victor 21781), and by Arbos (English Columbia 9683-4: these probably will be issued by the American Columbia Company before long). Nights in the Gardens of Spain, acclaimed by many as de Falla's masterpiece has been issued by both the French and British H. M. V., conducted by Coppola with Mme. van Barentzen as piano soloist (British H. M. V. D-1569-71). It will probably be out by Victor very soon. El amor brujo, perhaps de Falla's best known orchestral work has just been released in this country by Columbia (Masterworks Set. 108) conducted by Morales. The Fire Dance is also available by Goossens (Victor Hollywood Bowl Album) and Coppola (H. M. V. D-1453) and in a piano arrangement by Brailowsky (Polydor 95142.)

The Spanish Dance from La Via Breve is out in orchestral records by Stokowski (on the odd side of the Romeo and Juliet Overture), Albert Wolff (Polydor 66724, together with the Interlude from La Via Breve), Coppola (H. M. V. D-1453) and in solo violin arrangements by Kreisler (Victor 1339), Benedetti (French Columbia D-13037), and probably others.

The songs from El amor brujo are sung by Ninon Vallin on Parlophone-Odeon RO-20064-5 (together with the Sequedille Murcienne). And best of all, de Falla is heard himself playing the piano accompaniment to three of his Sept Chansons Espagnoles sung by Maria Barrientos on French Columbia D-11701.

Other songs to be mentioned are: Jota, sung by Schipa (Victor 1153), Panzera (French H. M. V. P-749), and Ninon Vallin (French Odeon 188580); and Berceuse, sung by Panzera (French H. M. V. P-749). Piano pieces: Andaluza played by Mme. Barentzen (on the odd side of the Nights in the Gardens of Spain) and Murdoch (English Columbia D-1549); Cubana played by Murdoch (English Columbia D-1707); Danse de l'amour sacre played by Mlle. de Valmalete Polydor 95176). Violin solos: (beside the Danse Espagnole) Cancion Populare played by Kreisler (Victor 1224); Jota played by D'Aranyi (Columbia 2061-M), Chemet (H. M. V. DA-814), Dushkin (H. M. V. E-523) and Lorand (Parlophone); El Moruna played by Chemet (H. M. V. DA-814.)

Undoubtedly they are several new additions to this remarkable list.

Newark, N. J. J. B. A.

FROM A PHILADELPHIA SUPPORTER

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The great number of startling orchestra sets sometimes leads us to overlook some real finds in the less spectacular field of chamber music. Today I had the pleasure of playing for the first time the truly remarkable Quintet C Major (Schubert) Columbia Set No. 95 and found it to be one of the most beautiful things that can be imagined.

Those of your readers who wish something out of the "beaten track" should hear this music and I am sure many will agree that it is a true masterpiece,—an achievement musically as well as from a recording viewpoint. Columbia has certainly mastered the art of ensemble recording.

Fans who wish to think in terms of "what to record" should urge Victor to record some of the great "Orfeo" airs with Margaret Matzenauer. Having recently heard that great artist I am filled with hope that her magnificent interpretation of this glorious music will be made available on records.

It is to be hoped that all will respond to the appeal contained in the last issue and help in making the "PHONOGRAPH MONTHLY" a still more effective medium of phonograph thought.

Philadelphia, Penn. E. H. WANNAMACHER

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor Masterpiece Series M-48 (5 D12s, Alb., $10.00) **Tchaikowsky: Symphony No. 4, in F minor,** Op. 36, played by **Leopold Stokowski** and the **Philadelphia Symphony Orchestra.**

I. Andante sostenuto; moderato con anima (parts 1 to 4).
II. Andantino in modo di canzona (parts 5 and 6).
III. Scherzo: Pizzicato ostinato (parts 7 and 8).
IV. Finale: Allegro con fuoco (parts 9 and 10).

First comment goes to the most welcome resumption of pressing for non-automatic instruments; a commendably speedy observance of the wishes of the vast majority of record buyers. The set is also available in pressings for "automatics" of course.

Tchaikowsky's Fourth, despite its concert hall popularity, never achieved the distinction of a complete recording in the acoustical era. There were only abbreviated versions of separate movements and the Dr. Muck's memorable performance of the finale with the Boston Symphony for Victor. Small wonder, then, that it should have been among the earliest works to be tackled under the new process: Sir Landon Ronald was the conductor and H. M. V. the

recorders, but their ambition outran their power at that stage of the game. Loud and hoarse were the voices of irate gramophiles over the groove-jumping, shrill strings, etc., etc. It was hard to tell from the records exactly what Sir Landon was doing with the performance itself; my impression was that his was a fair work-a-day reading and little else. At any rate, the set as a whole was one that was best forgotten.

The electrical process was soon well in hand and the H. M. V. recording engineers have given us some of our greatest phonographic achievements. But whether they feared Tchaikowsky's Fourth as a bête noir, or whether the company was unwilling to go to the expense of re-recording the work, it was never done over, and its sister symphonies quickly outpassed it. Last fall, as most record collectors "in the know" were aware, Stokowski recorded the Fourth during that memorable week that gave birth to the Brahms Third, Romeo and Juliet Overture, and other works, some of which have not yet seen release.

Stokowski's works are not easy to review. One is usually tempted either to accept them or reject them unreservedly. In either case there are sure to be many who will make the directly opposite decision. Perhaps I can give the best idea of this particular release at hand by comparing it with the same conductor's recording of Scheherezade. In type the two sets have much in common: the recording is excellent, especially in its mellow golden coloring; the works played are both of the sort ordinarily given virtuoso performance, works in which the dynamic and dramatic qualities are usually stressed for their own values, rather than for purely musical ones. Stokowski—as one has come to expect—does the unexpected. He approaches Tchaikowsky's Fourth as he approaches a Beethoven symphony, which is not to say that he plays it as he would a Beethoven symphony, but that he examines it for genuine musical qualities and endeavors in his performance to emphasize these to the exclusion of the programmatic and melodramatic qualities by which performances of this work are usually characterized. Consequently his performance sounds a trifle disappointing at first to those who expect all blood and thunder, but it grows on one as its musical merits are realized.

The very beginning with its summoning fanfare theme strikes the predominating note of the entire symphony—and for once it is not blatant, but insistent and ominous. Stokowski works into the movement gradually (Note the effective recording of the pp timpani taps about half-way through part 2; 25 of the Philharmonia score; Ben sostenuto), but on part 3 the stormy climactic passages are handled with magnificent abandon. It is in such passages as these, with their grate and shock of timbres, that Tchaikowsky seems most the musician and least the musical psycho-analyst. Reserve is Stokowski's watchword throughout; note how gently he begins the speeding up at the Molto piu mosso near the end of this movement (part 4), but how exciting it is on the repetition when its full fleetness is attained.

The second movement is given a grave tenderness almost the antithesis of the moods we ordinarily characterize as Tchaikowskian. At the end particularly, the noble eloquence of cellos and bassoon is tremendously moving. The organ-like tone of the two soft horn chords just before the end is remarkably rare even in concert; here the golden recording makes it doubly effective. The scherzo's temptation to virtuosity is almost impossible to withstand, but Stokowski is not to be swerved from his purpose. It becomes a study in beautiful sonorities; the capriciousness and bizarre flourish one customarily associates with the movement are rigorously suppressed here. The finale similarly, is transformed from Russian peasant orgy into musical torrent that sweeps with irresistible force from beginning to end. One has scarcely time to note such details as the exciting cymbal crashes, the just audible p triangle taps, and the deft flute obbligato on page 166 (invariably the performance of the first flute part is one of the features of the Philadelphia Orchestra's records). As a reading, this has much in common with Dr. Muck's but of course the acoustical process permitted no such superb orchestral effects as Stokowski obtains here.

The fervid admirers of Tchaikowsky and of the type of music inevitably resulting from a type of mind responsible for the elaborate program drawn up for Madame von Meck's information will not admire Stokowski's performance of the Fourth as they admire Mengelberg's of the Fifth. But those whose estimate of the Fourth's musical content is not of the highest will be astonished to discover how much Stokowski reveals in the work. For me, this set is an additional tribute to Stokowski's musicianship, for here we have a virtuoso of virtuosos disdaining all suggestion of showmanship and giving an entirely new musical revelation of a work for which "sound and fury" is the usual lot. Of course it can be said that Tchaikowsky unmistakably calls for sensationalism; that here virtuosity and showmanship are essential. However, no doubt such a version of the Fourth will be available on records before long. And in any case we have from Stokowski a performance that for satisfying musicianship is likely to remain a standard for this particular work for many years.

Columbia Masterworks Set 109 (3 D12s, Alb., $4.50) **Strawinski: Petrouchka**—Ballet Suite for Orchestra played by the **Composer** and a **Symphony Orchestra.**

Part 1. First Tableau: Carnival.

Part 2. First Tableau (continued): **Legedemain; Russian Dance.**

Part 3. Second Tableau: Petrouchka.

Part 4. Third Tableau: The Moor.

Parts 6 and 6. Fourth Tableau: Grand Carnival.

This orchestral suite varies somewhat from the one recorded by Koussevitzky, although that too was authorized by the composer. Koussevitzky plays only the Russian Dance from the first tableau; Strawinski plays the entire tableau, beginning with a carnival scene—with the organ grinder (part 1) and going on through the old Charletan's flute solo bringing the puppets to life and introducing the Russian Dance (part 2). Koussevitzky's version omits the third tableau entirely; Strawinski plays a portion of it (The Moor), but omits the dainty Ballerina's dance and cornet solo. Koussevitzky plays the entire carnival scene in the fourth tableau. Both versions omit the end of the ballet—the death of Petrouchka and the appearance of his ghost, and Strawinski's version omits also a sizable portion of the carnival scene. He plays up to just before the appearance of the peasant and the bear (part 5) and then skips the bear's appearance and the scene of the drunken merchant and dancing gypsy girls, resuming with the dance of the coachmen (part 6). Both versions end at the same point, just before the merriment is interrupted by Petroucka's flight and death. A complete version of the ballet was recorded acoustically by Goossens for Victor some years ago; it has recently been replaced by a similarly complete recording by Coates for H. M. V.

The music was briefly discussed in the review of Koussevitzky's version, page 134 of the January issue.

Strawinski's is a typical "composer's version." That is to say, details of the work are emphasized—often at the expense of the whole. The performance is bright, sharp, hard. Strawinski is not a great conductor by any means, even of his own works, but he knows very definitely what he is after and attains his effects with neatness and dispatch. The recording is excellent in many respects: it is ultra-clear, like a "sharp" photograph; details and timbres come out very cleanly. But there are not the rich sonorities of Koussevitzky's records, nor the same warmth of color. The orchestra, of course, is incomparable with the Boston Symphony, although it acquits itself quite creditably. A set of many merits, it is unfortunate that it should have to stand comparison with one like Koussevitzky's especially as it does not qualify as an augmentative version by virtue of being complete. But its two attractions are strong ones: the bright force of its recording and the fact that it is the composer's own version, a point of no small personal and historical significance.

This is Strawinski's first appearance on records, by the way. He has also recorded his Firebird Suite for the French Columbia Company, and undoubtedly it too will be given early American release. The series begun with these two works will surely be continued with the long-awaited Sacre and the piano concerto with the composer as soloist, and perhaps eventually Les Noces, The Song of the Nightingale, and some of the chamber works.

Columbia Masterworks Set 108 (3 D12s, Alb., $4.50) **de Falla: El Amor Brujo (Love the Sorcerer),** played by **Pedro Morales** and a **Symphony Orchestra.**

This set was reviewed from the English Columbia pressings in last September's issue, but additional comment might appropriately be made as at that time attention was devoted largely to the general aspects of the work and to the interest of its experimental issue in England in the "standard" price class—four shillings, six-pence apiece for the disks.

The work as played here—and in concert—is an orchestral suite arranged by the composer with the vocal parts of the original ballet either suppressed or transferred to instruments. The orchestration has also been somewhat enlarged. "El amor brujo" is the story of an Andalusian girl (Candelas) whose affair with her gypsy wooer is obstructed by the ghost of a former lover, a dissolute gallant as faithless after death as before. The spectre's baleful influence is circumvented by a trick, as Candelas' friend Lucia diverts his attention, permitting Candelas and her wooer Carmela to exchange the "kiss of perfect love" and the spectre is banished forever.

Part 1 begins with a vigorous introduction, the motive of which reappears at intervals, always in connection with the spectre whose jealousy it may be said to depict. The next scene is "In the Cave", the home of the gypsies; there are oriental passages for the oboe. Part 2 goes on with the appearance of the ghost and the "Dance of Fear"; muted trumpet, oboe, and piano figure prominently in the highly ingenious scoring. Part 3 begins with an interpolated "Scene" which in the original ballet follows the "Fire Dance" at the second appearance of the spectre; the "jealousy" motive predominates. There is a stroke on the gong and the "Magic Circle" is formed; a singularly effective passage. Midnight strikes and the vivid "Ritual Dance of Fire" (to dispel evil spirits) is begun (part 5). Part 6 contains the "Pantomime" wherein Lucia exercises her wiles on the spectre; his fierce jealousy theme is contrasted with a seven-four passage of languid grace and sheer loveliness; a quiet version of the transformed jealousy theme bespeaks his yielding. Candelas is freed from the spell and gloats over the spectre (Part 6—the "Dance of Love" with Candelas' solo given to horn and English horn), and the work closes with the exultant "Bells of Dawn."

Fortunately the vocal solos are also available in recorded form on Parlophone RO-20064 and RO-20065, whereon Ninon Vallin sings the song of love's chagrin (occurring in the ballet before the first appearance of the ghost), the song of the will-o'-the-wisp (just before the pantomime), and the song of the "Jeu d'Amour (corresponding to the "Dance of Love" in the orchestral version). For good measure de Falla's Sequedille Murcienne is thrown in on the second side of RO-20065. Reports from abroad give high praise to Mme. Vallin and her performances; possibly they may be made available here by either the Odeon or Columbia companies.

The conductor, Pedro Morales, is know as a writer as well as a musician. These records are clinching proof of his alertness, intelligence, and poetic insight. His orchestra is small—as called for by the composer—and acquits itself well. Its powers of sonority are less evident, but the crisp, brilliant music makes few demands in this respect. It is interesting to compare Morales' version of the Fire Dance with the more sonorous and brilliant versions by Goossens (in the Hollywood Bowl Album) and Coppola (for the French H. M. V.). Goossens and Coppola have orchestras of large symphonic proportions and their versions are undeniably more effective as an isolated concert piece, but that of Morales is admirably adapted to fit in congruously as an integral part of the ballet. (There is also a good piano solo version by Alexander Brailowsky for Polydor.)

A first rate addition to the Columbia Masterworks series. Recordings like this and Petrouchka are particularly felicitous in popularizing, in the best sense of the terms modern music. They cannot be given enough encouragement.

Victor 35963-4 (2 D12s, $1.25 each) **Gershwin: An American in Paris,** played by **Nathaniel Shilkret** and the **Victor Symphony Orchestra** with **George Gershwin.**

American music is picking up these days! Hard on the heels of the Columbia recording of the Gershwin Concerto comes this unexpected windfall the "American in Paris," a scant few months after its première with the New York Philharmonic-Symphony under Dr. Damrosch (December 13, 1928).

It is Gershwin's best. Perhaps it is jazz: perhaps it is "serious music" (it assuredly is not serious in the literal sense of the word), but at any rate it is indisputably genuine sound-stuff, a piece of joyous music making, American to the core. The musical ideas are light and witty, but vigorous and of marked individuality. And the development both structurally and in the orchestration is a masterpiece of ingenuity and enthusiasm. Gershwin has little taste for "sob stuff" and his music is refreshingly free from the sticky sentimentality that saps the vitality of so much "concert jazz." True enough, there is a moment here when a Straussian solo violin strikes an incongruous note, but the mood changes quickly and very much for the better. Gershwin has developed astonishingly not only in the power of construction but in individuality. The Lisztian fustian that mars the Rhapsody in Blue, the pseudo-Russian flavoring that is the seasoning for much of the music of his confrères are commendably indiscernible here. Nor does he fall prey to the lure of a quaisi-impressionism. At its best "An American in Paris" contains passages not far below "Petrouchka"; and even in its less striking moments the piece makes stimulating listening.

There is a "story" to the piece, as indicated by its title, although the music's own story is quite sufficient unto itself. But the "program" is amusing, particularly as amplified by Deems Taylor in a jovial mood. It is contained in full in the program booklet of the Philharmonic-Symphony concerts for December 13th and 14th, and has been widely reprinted in musical journals. In brief it is the engaging tale of Yankee tourist adrift in the City of Light. Swinging down the Champs Elysées to the tune of the first walking theme, he notes with pleasure the sounds of the city. (The score calls for four real Paris taxi horns.) He passes a café, where, if one is to believe the trombones, "La Maxixe" is still popular. Exhilarated by this reminder of the gay nineteen-hundreds, he resumes his stroll through the medium of the second walking theme, which is announced by the clarinet in French with a strong American accent. There are developments and a bridge passage (crossing the Seine?), followed by a third walking theme, more sedentary in character. There are café episodes, among which figure the solo violin, in the soprano register and seductive manner. Soon our hero becomes homesick and has a strong case of unmistakable blues (beginning of the third record side), but the compassionate orchestra rushes another theme to the rescue; it is a noisy, cheerful, self-confident Charleston, without a drop of Gallic blood in its veins. A voluble, gusty, wise-cracking orchestra proceeds to demonstrate at some length that it's always fair weather when two Americans get together. The blues return mitigated by the second walking theme—a happy reminiscence rather than a homesick yearning—and the orchestra, in a riotous finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris! (Abridged from Deems Taylor's program-note.)

Shilkret and the Victor Symphony do exceedingly well by Gershwin and his gay jeu d'esprit, and first rate recording gives a vivid exposition of the deft cunning of the orchestration. (Surely the Ferdy Grofé bugaboo is now conclusively laid.) One thing puzzles me mightily: the labels read " . . . by the Victor Symphony Orchestra with George Gershwin under the direction of Nathaniel Shilkret," and the Victor advance list annotator speaks of "Gershwin himself playing the piano." But—the original score calls for no piano! If Gershwin is merely "filling in" at the piano, he does so very inconspicuously. I should be much more inclined to believe that he was merely among those present, perhaps helping out for a moment or two with the taxi horns, the wire brush, rattle, celesta, wood block, or other decorative sound devices for which his score calls.

Odeon 5161 (D12, $1.50) **Weber: Der Freischuetz—Overture,** played by **Dr. Weissmann** and the **Grand Symphony Orchestra.**

Here we have the Dr. Weissmann we knew and admired so much of old. He has a good orchestra and good recording to aid him, but best of all, he is in his old form. Judicious arrangement of the cuts makes this by far the most effective of the two-part versions of Der Freischütz, all of which are

unsatisfactory compromises, for the work demands three sides for a proper representation. But where a version like Dr. Herz's makes a generous excision in the coda, completely destroying the effect of the ending, Dr. Weissmann's, by virtue of cutting less essential passages, and also by the use of brisk tempos, makes a much happier impression.

Victor Masterpiece Set M-47 (3 D12s, $6.00; Alb. 50c extra) **Dohnanyi: Suite for Orchestra,** Op. 19, played by **Frederick Stock** and the **Chicago Symphony Orchestra.**

I. Andante con variazioni (parts 1 and 2).
II. Scherzo (part 3).
III. Romanza (part 4).
IV. Rondo (parts 5 and 6).

Dr. Stock seems to have found his true recording métier at last. On the very heels of his splendid Bach Suite of last month comes this stimulatingly original release of a suite by Erno Dohnanyi (The name is sometimes given as Ernst von Dohnanyi), Hungarian composer-pianist-conductor and a familiar figure in the American concert halls. In music of this type Stock is at his best and here he is abetted by superb recording that captures and holds all the color and salt of Dohnanyi's piquant orchestration. If the Chicago wood winds at times are a trifle over-reedy, they are never unpleasantly so, and the orchestral coloring is all the brighter for it. These disks provide a three-fold delight to the ear in the zestful flavor of the instrumentation, the jocosity of the performance, and the supreme lucidity of the recording. Listen to the Scherzo—and altogether apart from the delicious humor of the music itself, one cannot fail to be bewitched by the sheerly sensuous tonal spell of the recorded performance.

The suite is so admirably annotated in the leaflet accompanying the disks that further analysis here would be quite redundant. It is pleasant, friendly music; not overheavy, and crisp and sharp in its outlines and colors. There are Brahmsian echoes and touches of facile exoticism, but Dohnanyi writes from both heart and mind,—and the former is light and the latter alert! There are moments of obviousness, particularly in the writing for the harps, but there are many more of force and originality (in the predominating wood wind passages especially). Altogether a highly desirable addition to recorded literature, and an effective work for familiarizing the tints and timbres of modern orchestration. It is worthy of the warm welcome that unquestionably awaits it.

Brunswick 15199 (D10, 75c) **Johann Strauss: Die Fledermaus—Czardas** (orchestrated by Verbrugghen), played by **Henri Verbrugghen** and the **Minneapolis Symphony Orchestra.**

Now we have the opportunity of hearing the Minneapolis Symphony in its full powers. This is easily the best of their records to date. The recording is fine, particularly effective in its reproduction of the massed strings. The piece is refreshingly unfamiliar; a typical czardas, it is competently orchestrated and vigorously performed. An interesting little record both in itself and as a promise of the works we may expect from Verbrugghen in the future.

Victor (International list) 9306 (D12, $1.50) **Ravel: Pavanne pour une Infante defunte,** and **l'Enfant et les Sortileges—"Five O'Clock"** (arr. **Roger Branga),** played by **Piero Ceppola** and the **Continental Symphony Orchestra.**

The French H. M. V. pressing of this disk has had a considerable sale through the American importers. It was added to the Studio library last summer, but I cannot recall its ever having been reviewed. There is not a great deal to be said about it. The "Five O'Clock" is Ravel's experiment with ragtime; not a very convincing one, but still amusing. The Pavanne is best known as a piano piece (in which form it has been recorded very satisfactorily by Myra Hess for Columbia). Coppola gives it a good performance. but there is a far superior one on records—Albert Wolff's Polydor version.

Victor (International list) V-50006 (D12, $1.25) **Herold: Zampa—Overture** (arr. **A. Winter),** played by **M. Diot** and the **Continental Symphony Orchestra.**

A good version of Zampa is needed, but M. Diot comes a long way from satisfying the need. His performance is fairly spirited, but coarse, lacking point to both rhythm and conception. How dull it sounds in comparison with the acoustical version by Papi on the old Vocalion red record. There was a performance! Is there not still a chance of Bourdon's doing it for Victor? Until he does we are not likely to have a first-rate recording of this old favorite.

Imported

ORCHESTRAL

Polydor 66787-8 (2 D12s) **Liszt: Symphonic Poem—Mazeppa,** played by **Oskar Fried** and the **Berlin Philharmonic.** (Imported through the **H. Royer Smith Company,** Philadelphia.)

Time was when "Polydor electrical recording" was a cause for mournful head-shaking among gramophiles. At the end of the acoustical regime—when the Polydor recording was surpassed by none other—there must have been a tremendous débacle in the Polydor laboratories, for their experiments with the new process were unsatisfactory for a long time. More recently they have been turning out such splendid works as the Beethoven Missa Solemnis, the remarkable series conducted by Albert Wolff, etc., but now they seemed to have struck a new point with this blustering tone-poem Mazeppa. Here is orchestral reproduction that will cause even connoisseurs to marvel over its astonishing richness and sonority.

Oskar Fried has all the old fashioned bombast for a work like this. His performance is in the old grand manner, a rare thing in these days, and extremely interesting to study. The music itself is thin stuff indeed to modern ears, although there was a day when it (and the others in the series) cast bombshells into the musical world of their time. It was sketched around 1847 and appeared originally as one of the Etudes d'exécution transcendante. It was enlarged and orchestrated, appearing in published form in 1858. For all the essential cheapness of the actual content of the work, it is not hard to discover from the ways in which the material and the orchestra are handled the reason for Liszt's true significance in musical history. Not only Wagner learned from him. This prodigal, careless genius tossed away a wealth of ideas, a few of which would—and did—make the fame of lesser men. Mazeppa is heard seldom in the concert hall today, so a recording would be welcomed for its historical interest alone. This recording, however, wins instant acceptance by virtue of its magnificent mechanical merits.

French Columbia D-15078-9 (2 D12s) **Rabaud: La Procession Nocturne,** Op. 6, played by **Henri Rabaud** and a **Symphony Orchestra.** (Imported through the **H. Royer Smith Company,** Philadelphia.)

La Procession Nocturne was first performed in 1899 at a Colonne concert in Paris. It is based on Nicolaus Lenau's "Faust:" "From a lowering sky the heavy and sombre clouds seem to hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of spring whispers through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvelous emotions that are called forth by the voices of spring. . . . A solemn procession is passing near, and a multitude of children, carrying torches, advance two by two. It is the night of St. John's Eve. . . . From his leafy retreat whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life." (Abridged from a translation in a program book of the Cincinnati Symphony Orchestra.)

Rabaud's symphonic poem is singularly naive. The orchestration is warm and smooth, but the content is of the simplest musical matter. And yet it is a touching simplicity:

the quiet melancholy of the introduction, the grave piety of the processional hymn, and the burning sadness of Faust. The work is well liked in the concert halls; it should find favor on records as well. There is a real place for music of this kind to catch the ear of such listeners as would be baffled by greater complexities of feeling and construction.

The recording here is good and the playing excellent. The composer is a conductor of note and gives his piece the right degree of naturalness in the performance to match the music's simplicity. An American release of these disks is desirable. We are not all sophisticates . . . and even for the sophisticated La Procession Nocturne has its charm.

French Columbia 11641-2 (2 D12s) **Rossini: Semiramide—Overture** (three parts), and **Brahms: Hungarian Dance No. 5** (one part), played by **Lorenzo Molajoli** and the **Milan Symphony Orchestra.** (Imported through the **New York Band Instrument Company.)**

One of the headliners in Molajoli's Fonotipia operatic series. Semiramide is one of the grand old overtures; it is worth hearing again even if it were not played in a fashion that entirely eclipses all other recorded performances. Molajoli cannot be beaten, or even hardly approached, with this sort of music. In the Hungarian Dance he fares considerably less well. The recording is brilliant and powerfully effective.

H. M. V. D-1569-71 (3 D12s) **de Falla: Nights in the Gardens of Spain** (five parts), played by **Mme. van Barentzen** (piano) and a **Symphony Orchestra** under the direction of **Piero Coppola.** On the sixth side **Mme. van Barentzen** plays **de Falla's Andaluza** for piano solo. (Imported through **The Gramophone Shop,** New York City. G. S. Album Set No. 90.)

The composer terms Noches en los jardines de Espana "symphonic impressions" for piano and orchestra. The work is hardly a piano concerto for though the piano is prominent it is employed throughout as an integral part (frequently declamatory) of the orchestra. There are three movements: En el Generalife, evoking the poetic spirit of the Garden of the Architect, a palace of the Alhambra; Danza lejana (Dance in the Distance); and En los jardines de la Sierra de Cordoba (In the Gardens of the Sierra of Cordova). The thematic material of this work is built, as in La Vida Breve and in El Amor Brujo, on rhythms, modes, cadences, or forms inspired by but never directly borrowed from Andalusian folk-song" (Gilman). "De Falla is much more than a painter of Spain; he is an invoker of Spanish emotion, often the most hidden, the most reserved. Nothing is less brilliant (in the vulgar meaning of virtuosity that is attributed musically to this epithet) than these Nocturnes; but nothing is more strongly colored by the play of lights and shadows skilfully contrived. The force and the simplicity of the effects are remarkable; it is necessary to hear how the Far-off Dance based on a tango rhythm swells by a simple augmentation in a manner to attain at the end an astonishing intensisty—that resolves itself into a glorious explosion" (from a biography of de Falla).

Nights in the Gardens of Spain is rightfully considered de Falla's finest achievement, and the performances by Gieseking and others with the leading symphony orchestras have invariably aroused discriminative enthusiasm. The work lends itself well to recording and Coppola and Mme. van Barentzen are splendidly fitted for the task. A delightful work and a delightful performance. The quiet close of the third movement attains a pure and luminous beauty that marks a new level for Spanish music. For good measure Mme. van Barentzen plays a solo, Andaluza, written sometime earlier than the larger work, but scarcely less characteristic of the composer and his race. An album set that should not be missing from the record library of anyone who has the interests of contemporary music—or his own genuine musical pleasure—at heart.

French H. M. V. L-678 (D12) **Chabrier: Espana Rhapsody,** played by **Piero Coppola** and the **Gramophone Symphony Orchestra.** (Imported through the **New York Band Instrument Company.)**

The first stabbing pizzicati of Espana give the key to the entire performance. Always in the past they have been either dull or lifeless, and the performances seldom rose above the level of the "fair at best." Here one recognizes at once that the conductor knows Espana and exactly how it should be played—with tremendous verve and scintillating fire. And yet Coppola never permits the fleetness of the work to excuse the slightest departure from the standards of clarity and finished phrasing. The recording is a feat no less remarkable than that of the orchestral performance. In fact, one can expect unalloyed pleasure from beginning to end of this great work, containing the germs of modern orchestral technique, and now represented on records with complete satisfaction for the first time. It can be given whole-hearted recommendation. I hope it may be followed in the not too distant future by that other brilliant—if less well-known—work of Chabrier, the Marche Joyeuse.

English Columbia 9562-3 (2 D12s) **Frank Merrick: Two Movements in Symphonic Form** (A Completion of the "Unfinished" Symphony), played by the **Royal Philharmonic Orchestra.** (Imported through **The Gramophone Shop,** New York City.)

This work was tied with J. St. A. Johnson's Pax Vobiscum for first prize in the British zone of the late Schubert centennial contest. The conductor's name is not given, but presumably the performance was under the direction of the composer either at first or second hand. Merrick has not used the sketches Schubert left for the scherzo and finale, but his two movements have a Schubertian flavor that is not unpleasantly forced. The music is pleasing to the ear, if not particularly stimulating to the mind, and is refreshingly free from either pedantry or pretentiousness. They do this sort of thing exceedingly well in England; Haubiel's Karma does not fare very happily in comparison. But it is a pity that Mr. Merrick does not write and have the opportunity to record a first and second movement to complete his own symphony, for it is only in intent and name that this scherzo and finale "finish the Unfinished." They are enjoyable for their own sake; the Schubert connection is best ignored.

CHAMBER MUSIC

English Columbia L-2228-32 (5 D12s, Alb.) **Brahms: Quintet in B minor,** Op. 115, played by the **Lener String Quartet** (Lener, Smilovits, Roth, and Hartman), and **Charles Draper** (clarinet). (Imported through **The Gramophone Shop,** New York City.)

It is difficult for me to speak dispassionately about this particular work of Brahms as it exerts an indescribable spell upon me, so strong that it is very hard for me to find flaws in any competent performance. This one seems to me as perfect as may be expected in this imperfect world. Fortunately, this impression is confirmed by the unrestrained praise of the foreign reviews. The recording is particularly fine, and while there was a highly admirable acoustical version from N. G. S. in the old days, we realize now on hearing the electrical recording how necessary the new process is to bring out the full detail and color of the work. Of the playing itself it is quite unncessary to speak, except to descant again upon the talents of Draper, the clarinetist and upon the submergence of these talents into the entire ensemble. Even in the rhapsodical solo passages in the second movement, one's attention is never transferred from the music to the instrument. I was interested to read in a British journal that one reviewer, who had heard Mühfeld (for whom Brahms wrote the quintet) perform the clarinet part, declares Draper's performance the superior.

The quintet is simply and intelligently analyzed in the excellent booklet accompanying the album. It is noteworthy to point out that a roomy pocket in the cover of the album is designed to hold the pocket score of the work as well as the program note. The singular charm that this quintet possesses—and of all Brahms' work it is inferior to none in individuality and gracious beauty—is augmented rather than dissipated by a study of the miniature score (Eulenburg edition). Until one has seen as well as heard the music, one cannot realize the infinite genius expended in the slightest musical details as well as in the noble and harmonious proportions of the whole.

The claim that one knows Brahms without knowing this quintet is not unlike one's claiming to know musical literature without knowing Brahms. In the concert hall there is

opportunity perhaps once or twice a decade of hearing it. Again the phonograph speeds our journey to one of the most delectable of all musical mountains. R.D.D.

VOCAL

English Columbia 9598 (5 D12s, Alb.) **Lehmann: In a Persian Garden,** sung by **Dora Labette** (soprano), **Muriel Brunskill** (contralto), **Hubert Eisdell** (tenor), and **Harold Williams** (baritone), with piano accompaniments, under the direction of **Herbert Bedford.** (Imported through **The Gramophone Shop,** New York City.)

Liza Lehmann (1862-1918) is not to be confused with Lilli Lehmann (b. 1848). The former, on her retirement as a professional singer in 1894, devoted herself to composition and was largely responsible for the great vogue for song-cycles that followed upon her immensely successful In a Persian Garden, a setting of some thirty quatrains from the Rubaiyat of Omar Khayyam as translated by Edward Fitzgerald. As the helpful program and word booklet accompanying the album states, the work "is not, like some of its successors, just a collection of songs, but a complete whole, the various solos, duets, and quartets being bound together by melodious recitatives and instrumental interludes. Much skill has been shown in the selection of the various stanzas, so that one thought is extended to make a complete section. . . . There is a slight Eastern feeling to the music (particularly in the quartet They Say the Lion and the Lizard Keep), but its effectiveness is mainly dependent upon the delightful manner in which the somewhat pessimistic philosophy of Omar and the polished charm of Fitzgerald's verse are reflected."

The tenor solo Ah! Moon of My Delight, the baritone solo Myself When Young, and the soprano-contralto duet A Book of Verses, are more or less familiar. Many of the numbers sound somewhat old-fashioned to modern ears, but the performance here lends them conviction and effect, much of which is probably due to the direction of Herbert Bedford, the late Mme. Lehmann's husband and a composer of some note himself. The recording is effective, although somewhat on the heavy side. I do not imagine the set will be of great general interest in this country, where the work has never been so well-known as in England, but those to whom it does appeal will find this recording an eminently satisfactory one.

Instrumental

PIANO

Columbia Masterworks Set 110 (4 D12s, Alb., $6.00) **Chopin: The Twenty-Four Preludes,** Op. 28, played by **Robert Lortat.**

The Chopin preludes have already been recorded in entirety by Alfred Cortot for Victor (reviewed in the December 1927 issue of this magazine). These are good pieces to have in the recorded repertory and duplication is no harm. The preludes played as a single group figure constantly on recital programs and they gain much by being taken without extended pause. Each prelude is a musical microcosm with a marked individuality entirely its own which loses nothing by the playing of the pieces in close proximity. Each has its own place in the richly colored mosaic that is the work as a whole.

The recording here has over a year's advantage on that of the earlier set, but it is hardly up to the best we have had from Columbia and it is severely tested by the Lortat's unyielding manner and metallic force. The choice of pianist is not particularly happy. An obviously competent technician, Lortat is at times inexcusably heavy-handed in his treatment. What a gulf separates his performance of the well-known prelude in G major, for example, from that of de Pachmann! Lortat's best quality is that of somberness, and in the several preludes where that is appropriate his versions are very effective. Elsewhere, his conceptions of the pieces strike one as either unnecessarily mannered or insensitive. Cortot, for all his lack of warmth and ardor, never permits himself such inflexibility of manner. On the whole, and despite several very fine moments in Lortat's set, I cannot see that he gives Cortot a very close run. The

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difference in price between the two sets is to Lortat's advantage, however.

Victor 1373 (D10, $1.50) **Bach: Chorale,** and **Chopin: Impromptu in A flat**, Op. 29, played by **Harold Bauer.**

Is not the Bach piece a chorale-prelude rather than a strict chorale? It is doubly mellifluous in Bauer's warm performance. The recording of the impromptu is no less mellow; Bauer's playing is admirable as always, but somewhat lacking in conviction. The piece is not a great one—despite the vicarious fame du Maurier gave it—but more can be made of it than Bauer does here. However, that is not to say that this is not a disk of interest and merit.

ORGAN

Columbia 1758-9-D (2 D10,s 75c each) **Coleridge-Taylor: Petite Suite de Concert,** played by **Quentin M. MacLean,** on the **Shepherds Bush Pavilion Compton Theatre Organ.**

A salon suite made up of four pieces, one to a record side: Nanette's Caprice, Question and Answer, Love Sonnet, and Lively Tarentella. The names give an accurate index to their nature—extremely light selections in highly sentimental style. The recording is fair; the performances typical theatre organ playing. A few rungs higher on the musical ladder than the movie organ rhapsodies prevalent on disks.

VIOLIN

Columbia 50133-D (D12, $1.00) **Schubert: Ave Maria**, and **Achron: Hebrew Melody**, played by **Toscha Seidel,** with piano accompaniments.

The first release from Seidel for many months, this disk does not rebound greatly to his credit as his peculiarly ripe tone is not recorded too felicitously: at times it is pleasantly penetrating. There are already a number of good recordings of the Ave Maria: the Hebrew Melody is the more interesting performance.

Victor 6951 (D12, $2.00) **Saenger: Scotch Pastorale,** Op. 130, Mo. 2, and **Handel-Flesch: Prayer** (from **Te Deum**), played by **Yehudi Menuhin,** with piano accompaniments by **Louis Persinger.**

Young Menuhin's third release confirms the promise of his previous disks. Again we have the same broad tone, the same grave unaffected playing, if not matured, at least strongly un-juvenile. Apart from these merits the work is not exceptionally interesting in itself.

Columbia 1774-D (D10, 75c) **Dittersdorf-Kreisler: Scherzo,** and **Desplanes-Nachez: Intrada,** played by **Yelly D'Aranyi**, with piano accompaniments.

The D'Aranyi releases are rather few and far between; more would be welcome. The two pieces played here pleasantly unhackneyed. The Scherzo is played with becoming deftness and the more serious Intrada with silken tone and restrained feeling. The accompaniments are neatly turned and the recording commendable. Altogether a welcome little disk.

TRIO

Brunswick 4228 (D10, 75c) **Sandby: Dalvisa** (Song of the Dale—Swedish Folksong), and **Chaminade: Pierrette** (Air de Ballet), played by the **Hermann Trio.**

Herman Sandby is a Danish composer known in this country only by an occasional performance of one of his works—usually for strings—by his enthusiastic champion, Percy Grainger. The Swedish folksong he has arranged here is a nostalgic and subtly appealing mood-poem. The Hermann Trio, which is quite the finest of "Popular Concert" trios to be heard on records, gives it a sympathetic and moving performance. The Chaminade confection on the other is of little musical interest, but it is given intelligent performance. A little record of modest merits, but one that is not to be lost entirely from mind.

Odeon 3248 (D12, $1.00) **Kreisler: Marche Miniature Viennese,** and **Rubinstein: Melody in F,** played by the **Edith Lorand Trio.**

The playing is lively rather than polished. The recording is somewhat course. A fair record in its class, but not one of unusual musical interest.

Special

Victor Concert Series Album C-3 (4 D12s, Alb., $7.00) **Schubert Melodies,** by **John McCormack,** the **Victor Salon Group**, and the **Victor Salon Orchestra,** under the direction of **Nathaniel Shilkret.**

Part 1. Serenade (McCormack and Salon Group).
Part 2. Ave Maria (McCormack and Salon Group).
Part 3. The Hurdy-Gurdy Man (McCormack); **Impatience** (orchestra); **Farewell** (McCormack).
Part 4. Moments Musicaux Nos. 1, 2, and 4.
Part 5. Vienna Waltzes (Soirées de Vienne).
Part 6. Rosamunde Ballet Music and Entr'acte.
Part 7. Medley of German Waltzes.
Part 8. Menuetto in B minor; Marche Militaire.

Shilkret's third album in the Victor "Concert" series is his most ambitious, and on the whole his most successful. I presume that the orchestrations and arrangements are largely his own; it would be hard not to believe so, for the humming passages for chorus in the accompaniments of the Serenade and Ave Maria, and an occasional passage for wind instruments in the orchestral pieces are a dead give-away of the "salon" technique that is so characteristically Shilkret's own. However, he never goes as far as in the Foster album, to the benefit of both Schubert and himself; yet, even so, I wonder what Franz would say to it all. Whatever his reactions would be to the humming, I am sure he would like the exceeding deftness of the two sets of waltzes—the high points of the collection. Here a small orchestra, with piano, is used to uncommonly good effect. Schubert's pieces sound surprisingly "popular." They are good tunes, well treated, and their popularity is genuinely deserved.

The songs leave me rather apathetic. McCormack is in better voice than in many recent moons, and his clean-cut, effortless enunciation is a model of its kind. Yet, except in The Hurdy-Gurdy Man, his performances are insensitively matter-of-fact, with little to recommend them except the familiar McCormack manner. The singing is in English throughout.

The more energetic instrumental pieces fare far better than their more lyric brethren. The Rosamunde Ballet Music doesn't come off very well (perhaps Stokowski's magical performance is too close at mind), and the Entr'acte is positively lugubrious. The F minor Moment Musical is not nearly buoyant enough. (And by the way, why should the Moments Musicaux be labelled Moments Musicals?) But the two sets of waltzes, the menuetto, and the Marche Militaire are given performances that are spirited and felicitous. The march is played more happily here than in the recorded versions by symphony orchestras; the trio is particularly pleasing.

Although a trifle late for the Schubert Centennial, this album of "Melodies" is much better "late than never." It will reach a public untouched by many of the great Schubert recordings available today. And there is very little "playing down" to the public. The selections are cleverly chosen to embrace both the essential favorites and less hackneyed pieces. A clever piece of work and one that deserves to become a best seller. For those who already own sizable Schubert libraries I should recommend the last disk (9308), containing the German waltzes on one side and the Menuetto in B minor and the Marche Militaire on the other.

R. O. B.

Vocal

Brunswick 15146 (D10, 75c) **Griffes: By a Lonely Forest Pathway,** and **Densmore: A Spring Fancy,** sung by **Elisabeth Rethberg,** with piano accompaniments by **Frederic Persson.**

If Miss Rethberg were to record merely some unaccompanied scale exercises, her disk would still be one of the month's starred releases. No matter how slight or how

great the musical content of her selections may be, her performances invariably are a musical delight, both in the sheer loveliness of her incomparable tone and the fine intelligence with which the performance is matched to the piece at hand. Compare, for instance, the light golden tone and gentle nostalgia of this performance of By a Lonely Forest Pathway with the magnificent breadths and heroic sweep of Miss Rethberg's versions of Elsas Gebet and Dich teure Halle made with the Berlin State Opera House Orchestra for Victor. The ability to achieve either extreme would more than suffice for the fame of a lesser artist. The Griffes song is interesting in itself and still more so as a recorded example of the work of one of our most promising composers, whose career was cut short by an untimely death. The Densmore song on the other side of the disk is very slight indeed, but the Rethberg voice no matter how lightly employed lends it its only significance. The piano accompaniments are neatly turned and the recording is excellent.

Columbia 50135-D (D12, $1.00) **Aida—Rivedrai le foreste imbalsamate** (Act III), sung by **Bruna Rasa** and **Carlo Galeffi,** with orchestral accompaniments.

I presume that this is one of the Columbia La Scala series; the orchestra has all the ear-marks of the Milan organization. This is one of the most if not easily the most successful of the Columbia operatic ensemble releases to date. The recording is resonant and spacious, the conductor obviously competent, and the orchestra spirited and alert. There are big moments here, particularly in the stormy passages on the second side. The soloists sing with characteristic Italian intensity, Galeffi bearing off the major honors. Mme. Rosa is a new soprano to records and one not easily classified. Despite an annoying tremor one feels that her voice is capable of more successful achievements. On thinks of her as likely to do well in Wagnerian roles. Here, her performance is not particularly noteworthy, but it does not detract from the disk's merits of forcefulness and effect.

Victor 1370 (D10, $1.50) **Romberg: One Alone,** and **Herbert: When You're Away,** sung by **Richard Crooks,** with orchestral accompaniments.

Bland ballads from "The Desert Song" and "The Only Girl" given appropriate performances by the smooth-voiced Crooks.

Victor (Spanish-Mexican list) 4036 (D10, $1.00) **Granados: El Majo Discreto** (The Gallant Lover), and **Netto: Yo Ya Sabia—Cancion Chilena** (I Knew It).

Victor (Spanish-Mexican list) 4037 (D10, $1.00) **Manon Lescaut—L'E'clat de Rire,** and **Il Guarany—Gentile di cuore.**

Victor (Spanish-Mexican list) 4035 (D10, $1.00) **Clavelitos** (Carnations), and **La Borrachita—Danza Popular** (The Little Tippler).

Sung by **Sofia Del Campo,** with orchestral accompaniments.

No. 4035 replaces No. 1249 in the old catalogue; it is announced in the May supplement but has not yet been received at the Studio. No. 4036 replaces 1250; an admirable little record of two pleasant songs in quaisi-folk manner. Miss Del Campo sings them with a real lilt and is in excellent voice. The coloratura arias from Manon and Il Guarany also are given light and gracious performances, but given more play to the singer's virtuosity. Her neat staccato on the Laughing Song deserves special praise. Why is none of Miss Del Campo's excellent records available in the general catalogue? They should be better known.

Victor 6924 (D12, $2.00) Bishop: **Lo! Here the Gentle Lark,** and **Grieg: Solveig's Song,** sung by Amelita Galli-Curci, with orchestral accompaniments.

These are re-recordings of two of Mme. Galli- Curci's best known releases. Solvejg's Song appeared before on 6132 and Lo! Here the Gentle Lark on 6127. The new recordings are exceptionally clear and the singer is in characteristic form. There is some warmth in the Grieg song, but a curious lack of humanness in the other; voice and pacemaking flute have the same impersonal quality. However, the disk will greatly please Mme. Galli-Curci's many admirers.

Victor 6925 (D12, $2.00) **De Curtis: Voce 'E Notte!,** and **Mario: Santa Lucia Luntana,** sung by **Beniamino Gigli,** with orchestral accompaniments.

Gigli sings these two very pleasing Italian songs with fervor and conviction. Both performances are effective. The recording is good and the accompaniments likewise; the use of mandolines in the first piece is interesting. A record that undoubtedly will be a sure "hit" among Italians, but which is also of no small general appeal.

Victor (Italian list) 6961 (D12, $2.00) **Tosca—E Lucevan le stelle,** and **Carmen—Il Fior che avevi a me** (Flower Song), sung by **Giovanni Zenatello,** with orchestral accompaniments.

Zenatello is renowned not only for his Otello, although of late he is less and less heard except in that role, but also for his Don José, to which his wife, Maria Gay, usually plays Carmen. The recording here is of the same magnificent spaciousness that characterized the superb Otello disk reviewed in the March issue, but Zenatello's tone is occasionally a little tight in the Flower Song, and he tends to overdramatize it somewhat. The familiar Tosca air is splendid, however; sung with a fine broad sweep and sonority.

Odeon (German list) 85201 (D12, $1.00) **Lehar: Friederike—O Maedchen mein Maedchen** and **Sah ein Knab' ein Roeslein stehn,** sung by **Richard Tauber,** with orchestral accompaniments.

A characteristic Tauber coupling of melodies from a Léhar operetta. O Mädchen has a pretty tune, and the other side is a somewhat ambitious version of Röslein Röslein Röslein Rose with an interesting orchestral accompaniment. Tauber exhibits his sotto voice and falsetto tricks, but his performance are—as always—engaging ones.

Odeon (German list) 85200 (D12, $1.00) **Hill: Das Merz am Rhein,** and **Heiser: Das Grab auf der Haide,** sung by **Josef Lindlar,** with orchestral accompaniments.

Extremely robust performance of typical German songs by a resonant-voiced German baritone.

Brunswick 15220 (D10, 75c) **German: Rolling Down to Rio,** and **Zucca: Nichavo!** (Nothing Matters!), sung by **John Charles Thomas** with orchestral accompaniments.

Here we have John Charles Thomas in a rather unfamiliar (for him) type of song, the robust, he-man ballad. Kipling's rousing verses, Rolling Down to Rio, are sung with great vigor, but the Zucca song is rather over-dramatic and is hardly as effective. The accompaniments are fittingly spirited. This is easily one of Thomas' best releases and a most welcome change from the sentimental pieces which are his usual recording selection.

Choral

Columbia 1776-D (D10, 75c) **Two Russian Folk Songs—Slow; Dance** (arr. **Nekrassoff),** and **Church Bells of Novgorod (arr. Karnovitch),** sung by the **Kedroff Male Quartet,** unaccompanied.

The Kedroff Quartet has established an honorable place for itself in the concert hall. Here they are presented in characteristic form by recording that is astonishingly clear and effective. The pieces are from their regular repertoy; the Dance is perhaps the most appealing. A splendid record of first rate singing.

Light Orchestral

Odeon 3522 (D10, 75c) **Lehar: Merry Widow—Medley,** played by **Dr. Giuseppe Becce** and his **Terra-Symphony Orchestra.**

Dr. Becce and his "Terra-Symphony sound so important that I am ashamed to confess that they are entirely new to me. Whoever they are, they have the knack for bright, pointed playing and the authentic waltz swing. An engaging performance of music that sounds as fresh today as in the days of its first appearance, this two-part medley deserves hearty popularity.

Odeon 3249 (D12, $1.00) **Schubert: Serenade, and Schumann: Traumerei,** played by **Dajos Bela,** and his orchestra.

Dr. Becce's disk is of the sort that will appeal as warmly to the musical expert as to the novice. This one of Dajos Bela exemplifies another type of light orchestral music and one whose audience is strictly limited to those whose taste for the stickiest of sentimentality is quite insatiable. Neither

the Schubert nor the Schumann performance has much to commend it.

Odeon (Spanish-Mexican list) 16594 (D10, 75c) **Tango de Amor** and **Carmencita Tango,** played by the **Orquesta Dajos Bela-Turnier.**

A delightful tango coupling, praiseworthily played and recorded. Special mention should go to the ingenious use of the accordion in the orchestration and to the fascinating piano solo in Carmencita. The performances are appropriately intense and languorous in turn.

Odeon 3521 (D10, 75c) **Polenblut** and **Little Mother Waltzes,** played by **Dajos Bela** and his orchestra.

Two brisk waltz performances, effectively recorded, but not exceptional in any way.

Victor (International list) V-50005 (D12, $1.25) **Lehar: Luxemburg Waltz** and **A Kiss at Dawn,** played by **Marek Weber's Orchestra.**

The Luxemburg Waltz is one of Marek Weber's best recordings, which is no small praise. The excerpt from the operetta "Friederike" on the other side is much less interesting than the waltz, but it too is smoothly and effectively played.

Victor (German list) V-6014 (D10, 75c) **Siamesische Wachtparade,** and **Zug der Gnomen,** played by **Ferdy Kaufmann's Orchestra.**

Two little novelty stücke that are neatly performed and recorded. Not of unusual interest.

Victor (Italian list) V-62002 (D12, $1.25) **Norma** (Operatic Waltz), and **Flower of Spain,** played by the **Orchestrina La Vittoria.**

The performances are "good and loud"; little else can be said about them. O. C. O.

Band

Columbia 50134-D (D12, $1.00) **Chabrier: Espana Rhapsody,** played by the **Band of the Garde Republicaine.**

The Republican Guard Band is in its best form in this release and their well recorded playing is a delight to the ear. As a performance of Espana the disk is far less successful, as the unnamed conductor takes the piece in very matter-of-fact fashion, entirely losing its distinctive verve and scintillation.

Odeon (Italian list) 86027 (D12, $1.00) **Mefistofele—Selections,** played by **Salvatore Minichimi's Royal Marine Band;;** cornet soloist, **Lo Scialpo.**

A performance in the customary Italianate style—blatant, melodramatic, intense.

Popular Vocal and Instrumental

Columbia makes a determined spurt this month in the popular vocal and instrumental race, carrying off the team prize without great difficulty. First among the leaders are two stars making their **Columbia** debut: Annette **Hanshaw** and Willard **Robison,** both of whom first established their reputations under the **Perfect** banner. Miss **Hanshaw** is ranked among the best of the winsome warblers and rightfully so. On 1769-D she sings Lover Come Back to Me! and You Wouldn't Fool Me Would You?; a fine voice, a fetching manner, and excellent recording. **Robison** has the benefit of the same clear recording on 1772-D, and he is in his usual ingratiating voice in Blue Hawaii and Garden in the Rain, but the songs are more conventional than his usual offerings. His own **Deep River Orchestra** provides deft accompaniments. Next comes one of my weaknesses, Lee **Morse,** heard in Susianna and Main Street on 1752-D. Why Miss **Morse's** fame is not more universal is hard for me to understand, for she is surpassed by no one in this type of singing. She indulges in a few artless yodels here, but she is one of the few who can get away even with yodeling. Susianna is a particularly good song. Bing **Crosby** chorister of **Whiteman's Orchestra** has two solos on 1773-D, Till We Meet and My Kinda Love; the voice itself is much more interesting than the delivery of the songs. Oscar **Grogan** does nicely with Carressing You and A Precious Little Thing Called Love, and is aided by bright accompaniments (1754-D). The **Birmingham Jubilee Choir** does some fascinating close harmony in Hope I'll Join the Band (14408-D), but Ain't That Good News on the other side is not so good. Among the southerns the leader is Vernon **Dalhart's** sad tale of the Wreck of the N and W Cannon Ball coupled with a catchy setting of Low Bridge Everybody Down or Fifteen Years on the Erie Canal. And among the race releases the headliners are as usual Clara **Smith** and Ethel **Waters,** the former in Tell Me When and Empty House Blues with amazing clarinet accompaniments (14409-D), and the latter in a fetching ballad My Baby Sure Knows How to Love coupled with a rather conventional Jimmy **Johnson,** Lonesome Swallow, to which the maestro himself plays the accompaniment (14411-D).

Among the remaining **Columbias** are 1768-D, whereon **Layton and Johnstone** the "American duettists" who are all the rage in England sing If I Had You and When the World is at Rest; the singing is fair and the piano accompaniments are good. 1770-D, with Frank **Munn** is not too sentimental versions of My Castle in Spain and My Angeline; 1777-,D George Dewey **Washington** in I'm Marching Home to You and The Sun is at My Window; 1762-D, Ruth **Etting** in performances of Button Up Your Overcoat and Mean to Me that will please her many admirers; 1763-D, Eddie **Walters** singing Makin' Whoopee and I'm Kr-razy for You; 1764-D, Irving **Kaufman** in the topical ballad, Plucky Lindy's Lucky Day, and You Can't Take Away the Things that Were Made for Love; and finally 1753-D. Frankie **Marvin** Riding on the Elevated Railroad and The Big Rock Candy Mountains. Besides all of which are the usual southern and race miscellanies.

Victor lists some of the individual winners of the month, particularly Frank **Crumit's** finest record to date, The Road to Vicksburg, which has the distinction of being genuinely amusing the containing also a number of the finest rag time masterpieces, Camptown Races, High Brown Baby, Ragtime Gal, etc., sung in the most delightful fashion. The coupling is a gay tale of The King of Borneo sung in cheerful vein and featuring a virtuoso clarinetist in the very ingenious accompaniment. May we have more releases of this type from **Crumit!** (The number is 21899 and is worth remembering.) Also amusing, in a quite different way, is V-40043, Bud **Billing's** familiar Barnacle Bill the Sailor coupled here with a lively dissertation on How to Make Love. Among the popular songsters Helen **Kane** is heard this month in characteristic vein in Do Something, coupled with a much duller That's Why I'm Happy (21917); **Miller and Farrell** have a good version of My Troubles Are Over, with Happy Humming Bird on 21887; and Paul **Oliver** is careful not to make Coquete and Lady Divine too luscious despite the ultra-smooth accompaniments (21898). The current revival of interest in ministrel shows is reflected in the release of a two-part twelve-inch Minstrel Show of 1929 by the **Victor Minstrels,** featuring Bill **Murray,** Frank **Crumit,** Henry **Burr** and other **Victor** popular stars. There are some good moments, but the general level is hardly more than "fair" (35961.)

Also on the **Victor** list are: 21911, Bye and Bye Sweetheart by the **Melody Three** and Raquel by the **Revelers,** both sung with little animation; 21893, Wedding Bells and That's What I Call Heaven by Gene **Austin,** who is heard again in Dream Mother and A Garden in the Rain on 21915; 21922, Chick **Endor** in Good Little Bad Little You and Love Me or Leave Me; 21904, Where is the Song of Songs for Me and When Summer is Gone by Franklyn **Baur;** and for southern headliner, V-40014, the fourth in Jimmie **Rodgers'** famous series of Blue Yodels.

First on the **Brunswick** list is the admirable record of admirable record of Dalvisa by the **Herman Trio,** reviewed elsewhere in this issue. Also in the light instrumental class is 4287, three pleasing pieces by Stone played by the **A and P Gypsies** under the direction of Harry **Horlick:** Her-

bertiana, White Acacia, and Petite Causerie: the last-named is perhaps the most effective. Forbes **Randolph's Kentucky Jubilee Choir,** unaccompanied, sings My Old Kentucky Home and I'm Gonna Shout All Over God's Heab'n on 4285; the performances are fair, but by no means striking. Sandy **McFarlane** is heard in characteristic form in When My Ship Comes Sailing Home Again and The Lassie I Left on the Shore (4234). Bob **Nolan** does very well with Rose of Mandalay and Carressing You (4248); his voice is pleasing and fresh in quality, the performances are not too sentimental, and the orchestral accompaniments are effective. Chester **Gaylord** sings Mean to Me and My Troubles Are Over on 4269; the **"Famous Forty" Elks** Chorus is heard in Annie Laurie and Sweet and Low (3973): Nick **Lucas** has two fine songs in I'm Telling You and Some Rainy Day on 4214; Al **Bernard** tells of What the Engine Done and Louisiana Susie on 4259; Lew **White** plays movie organ versions of My Tonia and Sweethearts on Parade (4263); Nick **Lucas** is heard again in Old Timer and Heart O'Mine (from the moving picture "Noah's Ark) on 4215; the **Collier Trio** plays frantic old-time versions of Over the Waves and Ben Hur March (288); **Luther and Robison** whistle and sing Blue Lagoon and Old Kentucky Cabin (4222); and there is the usual variety of southern releases.

For **Okeh** Smith **Ballew** leads again, this month with fine versions of I'll Get By and That's How I Feel About You, sung to very nice orchestral accompaniments on 41197. Next is Noel **Taylor** in soft and sentimental performances of A Precious Little Thing Called Love and Glad Rag Doll on 41201, and I wonder If You Miss Me Tonight and My Mother's Eyes on 41211. **Kalama's Quartet** does the usual Hawaiian stuff on 412112 (Wai O Puna Lau and Nu Ioka Hula—the last with yodeling!); Helen **Humes** sings 8674; Phil **Pavey** contributes yodeling blues on 45308; Richard **Jordan** plays movie organ versions of Carolina Moon and If I Had You (41195): Eva **Taylor** sings Happy Days and If You Want the Rainbow to interesting accompaniments by Clarence **Williams' Orchestra** (8665); and there are many and various race and southern numbers in addition.

Dance Records

Victor romps home an easy winner this month despite the usual strong threat of the long **Brunswick** list. **Leo Reisman,** making his **Victor** debut, is the individual winner. His first releases are 21920 and 21921, both of which can be unhesitatingly recommended. The former introduces the sensational European success, I Kiss Your Hand Madame (which was recently sung for Odeon by Richard Tauber), coupled with another tango-flavored fox-trot, Josephita. The other disk couples two remarkably appealing performances, Mean to Me and That's What I Call Heaven, which illustrate vividly the tone-color, poised rythm, and subtle sureness in the handling that have made **Reisman** one of the most noted masters of fine dance music. **Waring's Pennsylvanians,** on whom one can invariably depend for excellent dance fare, lead the rest of the **Victor** orchestras (outside the "hot" ones, to which we shall come later) with Won't You Tell Me Hon? (coupled with **Aaronson's Commanders' Outside)** on 21888, and My Castle in Spain is a Shack in the Lane and I Used to Love Her in the Moonlight, on 21900, all of which are smooth, colorful, and interestingly treated. **Goldkette** is another dependable; this month he plays Take a Good Look at Mine and Ya' Comin' Up Tonight Huh? (21889) with special honors going to the choristers; in the latter piece; they are none other than one's old friends **Wynken, Blynken, and Nod!** The **High Hatters** have to work with such material as Plucky Lindy's Lucky Day, coupled with Good Little Bad Little You, on 21909. It is billed as a "cute" record, but the performances are good in spite of that. An accordion stars. On 21902 **Shilkret's Rhyth-Melodists** do interesting but smooth things with Sweet Nothing, and **Arden and Ohmon** have a fair duet Fashionette; both pieces are nolas.

Turning to the hot records, among which **Victor** releases have lately begun to figure prominently, we have no less than three magnificent disks from **Duke Ellington** of **Cotton Club** fame. On V-38036 he plays High Life and Saturday Night Function, both of which live fully up to their titles; on V-38035 he has a jaunty Doin' the Voom Voom (with a brief pianny interlude of his own) and a more songful Flaming Youth. And on V-38034 he has one side devoted to his famous The Mooche, while on the other King Oliver plays the West End Blues. All **Ellington's** pieces are of his own composition and all are in his characteristic vein. None of these--good as they are—quite manage to rank with his suberb master disks, however. But one of the latter has just come to my attention. It was issued sometime ago, but was never reviewed in these pages: **Victor** V-21137, whereon Duke plays a Creole Love Call and the never-to-be-forgotten Black and Tan Fantasy that first won him phonographic renown. The performance of the fantasy here is perhaps a shade below that on the **Okeh** record, on account of the regular beat receiving somewhat undue prominence, but the Creole Love Call is a veritable masterpiece of its genre! Now may **Ellington** re-record some of his early successes, such as the Parlor Social Stomp, New Orleans Low-Down, and Birmingham Breakdown.

Als on this month's **Victor** list are: Boyd **Senter** in a quite interesting Shine and a duller Doin' You Good (21912); **Coon-Sanders** in vigorous versions of Rhythm King and Mississippi Here I Am (21891); Roger Wolfe **Kahn** in smooth performances of Shady Lady and You're the Only One for Me (21897); Henry **Thies** in vibrant and warm versions of Sweet Lisa and Rosa of Mandalay (21890—a nice record); Edwin **McEnelly** in almost equally pleasing versions of Racquel and Dear When I Met You waltzes (21910); Bernie **Cummins** somewhat colorless in Till We Meet and Just and Old Love Affair (21907); Bennie **Krueger** with a lively Down Among the Sugar-Cane and That's The Good Old Sunny South (21903); Billy **Hays** in a smooth but somewhat monotonous Sweet Virginia Rose waltz and a lively, more interesting My Sugar and Me (the chorus is particularly good) on V-40056; Nat **Shilkret** is heard on 21913 in Wedding Bells and There Is a Happy Land, on 21905 in Something to Live For and You're Perfect, in Fioretta coupled with The **Troubadours'** Dream Boat on 21894, and on 21908 in One for All—All for One and I'm Thirsty for Kisses, Hungary for Love; and the **Hilo Hawaiian Orchestra** provides Hawaiian fare on 21906—Sweet Hawaiian Dream Girl and Sleepy Honolulu Town waltes. Finally there is a very strange record I have culled from the southern list whereon one Slim **Lamar** and his **Southerners** play a fast, furious, and sonorous piece by Bob **Nolan** called Oriental Illusions; on the other side is a nice I'm Glad It Was Somebody Else, faintly reminiscent of Rain.

For **Okeh** the Chocolate **Dandies** play neat versions of Birmingham Breakdown and Star Dust (8668), the latter featuring some good pianoing. Louis **Armstrong** offers some very strained variations on I Can't Give You Anything But Love coupled with a more sucessful No One Else But You, with his usual magnificent trumpeting and singing (41204). The **New York Syncopators** do well with Dream Train (note the remarkable beginning) and Caressing You, both with the admirable Smith **Ballew** as vocal chorister (41202). Clarence **Williams' Orchestra** is not quite as interesting as usual in its nervous and rather shrill performances for this month, Mississippi Blues and Steamboat Days (8672). Frankie **Trumbauer** has a singular version of Futuristic Rhythm, much quieter than most of the other recorded performances, coupled with a good Raisin' the Roof, with special praise going to the piano part. Gus **Arnheim** has two offerings, 41203 and 41174; on the former his performance of Love Tale of Alsace Lorraine and The Song I Love (with a boy soprano chorus) are not appealing, but Avalon Town and I'll Get By, on the latter disk, are better. Avalon Town has a very strange beginning. The **Carolina Club** does mildly well with Eyes of Texas and Shine On Harvest Moon (41199); the **Blue Boys** have a shrill Memphis Stomp and Easy Winner, the latter with some commendable banjoing (45314); and the **Dorsey Brothers** do well with Mean to Me, largely due to Smith **Ballew's** chorus, with humming accompaniment (41210.)

The problem **Brunswick** invariably presents is "Where to start?" Perhaps the novelty feature should come first: 7059, with "Banjo Ikey" **Robinson** and his **Bull Fiddle**

Band playing sensational versions of his own Rock Me Mama and My Four Reasons. Special honors go to the extremely hot work on fiddle, banjo, bull fiddle, and the remarkable calls and chorusing—of which one can only say that they must be heard to be appreciated. Robinson is a strong contender for high honors among the hot orchestras; I hope to hear more of his original and striking work. The **Clevelanders** always furnish excellent dance fare and this month sees the release of one of their best: 4252, coupling a brisk performance of I'm Thirsty for Kisses, Hungary for Love with a version of A Little Town Called Home Sweet Home that is distinguished by a most exhilarating jubilant swing. The **Clevelanders** are never too "hot" to displease anti-hot dancers, but they are invariably stimulating effective and interesting in their performances. Shout Hallelujah! and There's a Place in the Sun for You (4255) are also good, but hardly as striking as the other pieces. There are two good versions of Futuristic Rhythm (a fine song!), one by the **Hotsy Totsy Gang** (4200) with Out Where the Blues Begin as the coupling (the choruses are particularly good), and the other by the **Louisiana Rhythm Kings** (Vocalion 15779) with the same coupling, but no vocal choruses. Ray **Miller** has a very energetic Angry and That's a Plenty on 4224, and less striking performances of He, She and He and The Waltz I Can't Forget (4258), and Cradle of Love and My Angeline on 4233. A fourth record is good, 4223, In a Great Big Way and Let's Sit and Talk About You. One of the very best of the non-hot releases of the month is **Vocalion** 15768 with the **Wolverines** and **Whoopee Makers** each contributing a fascinating performance, the former playing I'll Never Ask for more and the latter I've Never Been Loved by Anyone Like You. A record to recommend.

A series of special hot releases are featured by **Brunswick,** 4181-4, respectively Sizzling the Blues and High Society by Monk **Hazel** and his **Beinville Roof Orchestra,** Ideas and Git-wit-it by **Hazel** again, Pining and Sweet Baby by Frankie **Quartell** and his **Little Club Orchestra,** and You Made Me Like It Baby by Tony **Parenti's New Orleanians.** All are good. Sizzling the Blues and High Society are piquantly treated; the Tony **Parenti** record is very fast and strident, and the **Quartell** disk has an eager "rush" to the performances.

Among the remaining **Brunswicks** are 4257, nice versions of Awakening and Where is the Song of Songs for Me by the **Regent Club;** 4217, fair performances of Ploddin' Along and Do You Ever Think of Me by Earl **Burtnett;** 4250, **Stafford's Orchestra** in a good I Wanna Go Places and a less successful All A-Twitter; 4249, Stafford again in a fair Precious Little Thing Called Love and Kewpie (a nola variant with prominent piano part); 4220, the **Six Jumping Jacks** in very peppy performances of Outside and That's Her Now; 4273, Bob **Haring's** smooth Weary River and Some Sweet Day, both neatly done; the **Colonial Club** in mild versions of There's a Four-Leaf Clover in My Pocket and O What a Night to Love (4247) and "Mi Amado" and Yo Te Amo 4251; 4253, **Ben Bernie** in slow rich performances of Sweet Suzanne and I'll Tell the World; the **Colonial Club** again playing My Honeymoon and I'll Always Be In Love With You waltzes, both very nicely done (4245) and rather pretentious versions of Naughty Eyes and Leave Me a Beautiful Melody. Finally—and by no means least—are Red **Nichols** and his Five Pennies playing two old favorites, Roses of Picardy and Allah's holiday (4286) with special comment going to the invariably fine tromboning.

The **Columbia** list is far less interesting as a whole than last month's excellent release. But there are several disks worthy of special praise, beginning with 1742-D, with Anson **Weeks'** fine Ploddin' Along (the chorus is particularly good), coupled with a less interesting quaisi-Spanish Senorita. **Lombardo** and the **Royal Canadians** have two releases this month, 1757-D and 1782-D. On the former they play Withered Roses and a not too amusing Bumpity Bump song pleasantly enough, and on the latter they do very well with Love Me or Leave Me—a fine song—and I'm Still Caring. The treatment of Love Me and Leave Me is rather out of the ordinary. **Reser's Syncopators** have a peppy hit in Kansas City Kitty (1761-D) and they play it in appropriately gingery fashion. I'm Wild About Horns On Automobiles, the coupling, is also well played; I should say that this is the best dance recording of the piece. The **Ipana Troubadours** have a characteristic Willard **Robison** composition on 1779-D, Wake Up, Chillun, Wake Up!, and the composer himself to sing the chorus. Old Fashioned Lady, on the other side, is fair, but more conventional. **Whiteman** has two disks, playing Coquette and My Angeline in uninteresting style on 1755-D and Louise and Blue Hawaii on 1771-D. The last-named piece is best, but Louise boasts a very good chorus. Leo **Reisman** has characteristic fare on 1767-D, My Castle in Spain is a Shack in the Lane and On the Alamo; his performances are smooth and pleasing, but not particularly striking. Fred **Rich** misses out entirely on the tempo of I Kiss Your Hand Madame and plays it far too fast; the sprightly coupling, Yours Sincerely, is better (1778-D). Paul **Specht** does very well with On With the Dance, one of the best in the Columbia list this month, and the nautical coupling, My Annapolis is fair enough (1766-D). The **Cavaliers** are colorless in Lady Divine and Sweet Suzanne (1765-D).

—Rufus

Foreign Records

International. The **Odeon** features by **Dajos Bela,** Edith **Lorand,** Giuseppe **Becce** and their orchestras, and the **Royal Italian Marine Band** are reviewed elsewhere in this issue. Also reviewed elsewhere are the **Victor** records by Marek **Weber, Continental Symphony,** Ferdy **Kaufmann Zenatello,** and Sofia **del Campo.** Other disks to be mentioned here are: **Victor** V-7 a waltz and polka by the **Elite Orchestra,** and V-8, Gay Caballero and Spanish Life waltzes in very energetic performances by the **Victoria Orchestra. Columbia** leaders are the Medley Waltz by the **Colonial Orchestra** (59051-F) and Blue Paradise Medley by the **Columbia Concert Orchestra** (59052-F).

Behemian. Odeon 17343-5, respectively a two-part comic sketch, a polka and waltz by the **Hudba Orchestra,** and songs by Slava **Grossmann,** tenor... **Columbia** 132-F couples instrumentals by the **Fiserova Sokolska Kapela,** and G-133-F contain folk song arrangements played by a saxophone orchestra.

Croatian. Columbia offers folk songs on 1120-1-F, and instrumentals on 1122-F.

Finnish. Victor features the Finnish National Hymn on V-4015, played by the **Helsingin Kaupunginorkester,** conducted by Prof. R. **Kajanus.** The **Columbia** headliner is 3109-F, a two-part Priki Efrosiina sung by Hannes **Saari** with male quartet.

French-Canadian. Columbia 34131-2-F contain religious songs. The leading **Victor** release **(Continental Symphony** in two pieces by Ravel) is reviewed elsewhere. There are also records by **Beauchmin** (V-5017-8), **Marchand** (V-5015 and V-5019), tc.

German. The **Odeon Lindbar** and **Tauber** disks are reviewed elsewhere. Next in interest is the comic record by Josef **Plaut** (10525) and zither, piano, and harmonica trios on 10524. The **Columbia** leader is 55157-F, Ave Maria and Largo, sung by Marion **Szekely,** contralto of the Berlin Opera House Company. There is good version of Trink Trink Brüderlein Trink by Marek **Weber** in the **Victor** list (V-6011).

Greek The three leading releases are **Columbia** 56142-F, clarinet solos by Gust **Phillis;** Odeon 82528, soprano solos by Amalia **Bakas;** and **Victor** V-58015, tenor solos with chorus and mandolinata (Tetos **Demetriades).**

Hebrew-Jewish. Abe **Schwartz's Orchestra** plays lively instrumentals on **Columbia** 8190-F and Jennie **Goldstein** sings popular hits on 57034-F. **Victor** offers dance music on V-9009 (Art **Shryer's Orchestra)** and songs by Bessie **Weissmann** (V-9007) and Cantor **Shapiro** (V-9008).

Hungarian. Special mention goes to: Odeon 12013, dances by **Dajos Bela** and his Orchestra; **Columbia** 10186-F, folk songs by Zsolt **Ferencz,** baritone; and **Victor** V-11004 three original compositions by John **Kurucz** singing to his own accompaniments.

Irish. The **Columbia** list is long and interesting—as alalways. Perhaps special mention might be singled out for James **Claffy's** violin solos on 33326-F, **MacGairainn's** bass solos on 33327-F, and George **O'Brien's** tenor solos 33331-F. On the **Victor** list the two leaders on V-29028-30, jigs and reels by Dan **Sullivan's Shamrock Band.**

Italian. Brunswick has a good list, led by the **Banda Marranzini's** symphonic marches on 58155, Gilda **Mignonette's** Neapolitan songs on 581-52, and a waltz-mazurka coupling by the **Banda Tarfarella** on 58139. On the **Columbia** list is an interesting comic sketch devoted to Hollywood and the movies (144488-F). **Odeon** features the **Royal Marine Band** record reviewed elsewhere and a discussion of the Peace with Vatican on 9435. The **Victor** leaders by **Zenatello** and the **Victoria Orchestra** are reviewed elsewhere.

Lithuanian. Odeon 26088-9 are respectively folk songs by **Olsauskas** and instrumentals for harmonica duet. **Columbia** offers two orchestral disks with incidental singing (16129-F and 16131-F), and **Victor** releases disks by **Krasaukiene and Vaitekunas** in duet, with **Pilka** solo.

Polish. Columbia 18319-F couples folk songs by Ignacy **Ulatowski; Odeon** 11415 couples dances by the **Kaminski Wiejska Orkiestra;** and **Victor** V-16027 dances by the **Podraza Orkiestra.**

Portuguese. There is an unusual record on the **Columbia** list of Ocarino solos by Antonio **Martins** (1058-X).

Russian-Ukrainian. Odeon releases parts 15 and 16 of its Lemko Wedding Scene (15100); **Columbia** 27173-F couples dances by the Orchestra **Bratia "Holutiaky-Kuziany;" Victor** issues parts 7 to 10 of the Wedding Scene by the **Victor Dramatic Circle** (V-71012-3) and dances by the **Russian Brass Band** (46090).

Scandinavian. Ernest **Rolf** has two songs on **Odeon** 19268; the **Franzen-Gadde Kvintett** plays a waltz and scottishche on **Columbia** 22093-F; the **Scandinavian Bell Ringers** play carillions on **Victor** V-20003 and the **Royal Navy Band** is heard in the King's Song and Our Land on **Victor** V-24010.

Spanish-Mexican. Brunswick issues its usual extensive and and noteworthy list featuring piano solos by Rosita **Renard** on 40520, three disks by **Los Guasos de Renaca** (40448-9 and a number of songs by **Moriche, Arcos,** etc. Outstanding on the **Odeon** list are the excellent tango records by the **Orquesta Dajos Bela-Turnier,** 16594-5, reviewed elsewhere. The **Columbia** leaders are waltzes by **Romani's** Orchestra on 3467-X, instrumentals by the **Orquesta Tipica Mexicana "Lerdo"** on 3379-X and 3381-X, and duets by **Guty and Nancy** on 3460-X. The **Victor** list is particular rich in finds, but first mention goes to Juan **Pulido** heard on several good records, José **de Tovar** in a fine piano record of Malaguena and Danza Cubana played and finally the **Banda del Regimento Badajoz** No. 73 in a good Paso Doble coupling on 46069.

S. F.

Book Reviews

Karikatures Alemanas, Caricatures by **Ricardo M. Aleman,** selected published and prefaced by **H. Portell Vila.** (Cultural, S. A., Pi y Margall, 135, Habana.) Obtainable from H. E. Swan Co., Obispo 55, Habana, Cuba. Price $1.00.

Caruso, it seems, was not the only one to combine proficiency in music and as a caricaturist. A few months ago I reviewed his collected caricatures, and now from Havana, Cuba, comes another most interesting collection of caricatures, these from the pen of Dr. Ricardo M. Aleman, a distinguished lawyer and a noted gramophile. The March issue of **The Phonograph Monthly Review** contains a picture of Dr. Aleman and a brief note on him. Readers of the Correspondence Column will remember his various letters, always of exceptional interest and value.

There are some 100 cartoons in Dr. Aleman's collection, mostly of Cuban celebrities, but there are many musical celebrities and statesmen among them. Of particular interest to music-lovers are the caricatures of operatic celebrities, among them Ruffo, Didur, Zenantello, Martinelli, Chaliapin, etc., etc.

Educational Catalogue and Graded List of Victor Records for Home School and College (12th Edition; 1929) with an introduction by **Mrs. Frances E. Clark,** Director of the **Educational Department** of the **Victor Talking Machine Company.**

There is not a great deal that can be added to the review of the 1928 edition of this remarkable catalogue, page 238 of the March 1928 issue of **The Phonograph Monthly Review.** The new addition, however, is greatly enlarged and expanded and contains many new records and notes. As said of its predecessor, one can say of this that it sets the highest standard in cataloguing records that has yet been achieved. There are almost innumerable cross-references and specially classified lists. It is divided in four main sections, devoted respectively to Graded Lists (Elementary Grades, Grammar School and Junior High School, Music Schools and Colleges). Special Lists for Music Appreciation (American Music Instrumental Types of Composition, Vocal Types, Masterpiece Albums, etc), Correlation of Music with Other Subjects (American History Christmas Selections, Foreign Language Study, Geography, Physical Education, Literature and Speech, etc) and Tabulation (Informational Notes List of Composers Alphabetical and Numerical Indices).

Again special praise should be given to Mrs. Clark's masterly introduction, to the special lists in part 2, and to the brief but meaty informational notes in part 4. It is too bad that a complete catalogue of all a company's releases could not be made on the ingenious and logical pattern of this little booklet, a model of all that a record catalogue could be.

Of particular interest to collectors are the references to several works "in preparation" which may be taken as a semi-official announcement of the early release of Ravel's Second Daphnis et Chloe Suite, Bloch's Rhapsody "America", L' Apprenti sorcier, The Pines of Rome, Ravel's Mother Goose Suite, Herbert's Dagger Dance, etc.

This Educational catalogue is indispensible not only to those engaged in educational work, but to every one interested in recorded music.

Columbia Fine Art Series of Musical Masterworks (1929), issued by the **Columbia Phonograph Company.**

This handy little booklet offers in convenient form a complete list of the Columbia Masterworks release, indentical with that appearing in the 1929 general Columbia catalogue. Its chief value lies in the brief appendix of some twenty pages devoted to "Interesting facts about the Columbia Masterworks—Biography, History, Explanation, Correct Pronunciation. Six closely filled pages are devoted to a study of "What to look for in Masterwork," a little masterpiece on the elements of music, succinct, comprehensive, and astonishingly simple and entertaining to read. It deserves the widest possible circulation.

Also included are brief biographies of composers represented in the Masterworks series, a list of various types of melodies and examples in the Masterworks series, and a brief dictionary of musical terms. Throughout the definitions and explanations are designed to assist and appeal especially to the musical novitiate, who cannot fail to find this booklet of extraordinary value.

The photograph on the front cover of this issue is of Philippe Gaubert, conductor of the Paris Conservatory Orchestra, and an exclusive "Columbia" artist.

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Photograph on front cover: *Philippe Gaubert,* Conductor of The Paris Conservatory Orchestra.

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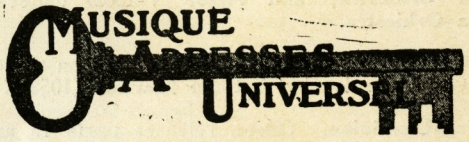

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